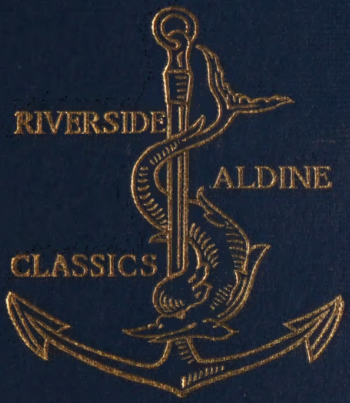
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THE VISION OF SIR LAUNFAL

AND OTHER POEMS

He was aware of a leper

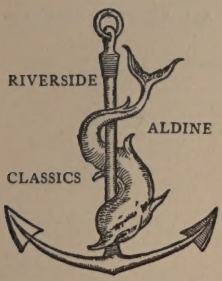
The Vision of Sir Launfal

A FABLE FOR CRITICS

AND THE COMMEMORATION ODE

BY

JAMES RUSSELL LOWELL



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NOTE

THE year 1849 was a notable one in Lowell's life, and it may not unfairly be said in American literature, since it saw the publication of three such varied and enduring works as *The Vision of Sir Launfal*, *The Biglow Papers*, and *A Fable for Critics*. His idealism and romantic passion and his moral earnestness all find expression in the first of these poems, and the second shows the moral earnestness of the first and the wit of the third, while the third involves also that penetration and critical insight which later made his prose essays such admirable accompaniments to the writings they discuss.

Indignation at a great national errancy prompted the satire and shrewd political sense of *The Biglow Papers* and supplied that moral ardor without which satire crumbles into petty malice. The war for the Union brought an opportunity for a second series of *Biglow Papers*, but though the wit and humor were still there, more than once the flame of a great passion burnt with a scorching heat which left tears and not laughter in the voice. When the author of these homely diatribes was called on to commemorate the heroes of the war and to join with his fellow scholars in honoring the men whom the University had sent to die in a cause whose failure would have meant

the loss of what makes scholarship a joy, he used a loftier strain and took a wider range of song. The *Ode* which crowns Lowell's poetic career will long be read and recited for its impassioned note, not of scorn for dishonor but of high praise for great human ideals.

The three poems thus included show Lowell not indeed in the whole range of his poetic activity but in the most impressive and most characteristic manifestations. A poet of so spontaneous a nature is sure to break out unexpectedly in his song, so that to know Lowell really well one needs to acquaint himself with all that has been gathered; but surely his fine sentiment, his shrewd wit, and his noble ideals are discoverable in this little volume. The introductory notes are drawn mainly from references to the poems which occur in the poet's correspondence.

THE VISION OF SIR LAUNFAL

THE VISION OF SIR LAUNFAL

INTRODUCTORY NOTE

LOWELL was in his thirtieth year when he wrote and published *The Vision of Sir Launfal*. It appeared when he had just dashed off his *Fable for Critics*, and when he was in the thick of the anti-slavery fight, writing poetry and prose for *The Anti-Slavery Standard*, and sending out his witty *Biglow Papers*. He had married four years before, and was living in the homestead at Elmwood, walking in the country about, and full of eagerness at the prospect which lay before him. In a letter to his friend Charles F. Briggs, written in December, 1848, he says: "Last night . . . I walked to Watertown over the snow, with the new moon before me and a sky exactly like that in Page's evening landscape. Orion was rising behind me, and, as I stood on the hill just before you enter the village, the stillness of the fields around me was delicious, broken only by the tinkle of a little brook which runs too swiftly for Frost to catch it. My picture of the brook in *Sir Launfal* was drawn from it. But why do I send you this description, — like the bones of a chicken I had picked? Simply because I was so happy as I stood there, and felt so sure of doing something that would justify my friends. But why do I not say that I have done something? I believe that I have done better than the world knows yet; but the past seems so little compared with the future. . . . I am the first poet who has endeavored to express the American Idea, and I shall be popular by and by."

It is not very likely that Lowell was thinking of *Sir Launfal* when he wrote this last sentence, yet it is not straining language too far to say that when he took up an Arthurian story he had a different attitude toward the whole cycle of legends from that of Tennyson, who had lately been reviving the legends for the pleasure of English-reading people. The exuberance of the poet as he carols of June in the prelude to Part First is an expression of the joyous spring which was in the veins of the young American, glad in the sense of freedom and hope. As Tennyson threw into his retelling of Arthurian romance a moral sense, so Lowell, also a moralist in his poetic apprehension, made a parable of his tale, and, in the broadest interpretation of democracy, sang of the levelling of all ranks in a common divine humanity. There is a subterranean passage connecting the *Biglow Papers* with *Sir Launfal;* it is the holy zeal which attacks slavery issuing in this fable of a beautiful charity, Christ in the guise of a beggar.

The invention is a very simple one, and appears to have been suggested by Tennyson's *Sir Galahad,* though Lowell had no doubt read Sir Thomas Malory's *Morte d'Arthur.* The following is the note which accompanied *The Vision* when first published in 1848, and retained by Lowell in all subsequent editions: —

"According to the mythology of the Romancers, the San Greal, or Holy Grail, was the cup out of which Jesus Christ partook of the last supper with his disciples. It was brought into England by Joseph of Arimathea, and remained there, an object of pilgrimage and adoration, for many years in the keeping of his lineal descendants. It was incumbent upon those who had charge of it to be chaste in thought, word, and deed; but, one of the keepers having broken this condition, the Holy Grail disappeared. From that time it was a favorite enterprise of the Knights of Arthur's court to go in search of it. Sir Galahad was at last successful in finding it, as may be read in the seventeenth book

of the Romance of King Arthur. Tennyson has made Sir Galahad the subject of one of the most exquisite of his poems.

"The plot (if I may give that name to anything so slight) of the following poem is my own, and, to serve its purposes, I have enlarged the circle of competition in search of the miraculous cup in such a manner as to include not only other persons than the heroes of the Round Table, but also a period of time subsequent to the date of King Arthur's reign."

PRELUDE TO PART FIRST

OVER his keys the musing organist,
Beginning doubtfully and far away,
First lets his fingers wander as they list,
And builds a bridge from Dreamland for his lay:
Then, as the touch of his loved instrument
Gives hope and fervor, nearer draws his theme,
First guessed by faint auroral flushes sent
Along the wavering vista of his dream.

Not only around our infancy
Doth heaven with all its splendors lie;
Daily, with souls that cringe and plot,
We Sinais climb and know it not.

Over our manhood bend the skies;
Against our fallen and traitor lives
The great winds utter prophecies;
With our faint hearts the mountain strives;

Its arms outstretched, the druid wood
  Waits with its benedicite;
And to our age's drowsy blood
  Still shouts the inspiring sea.

Earth gets its price for what Earth gives us;
  The beggar is taxed for a corner to die in,
The priest hath his fee who comes and shrives us,
  We bargain for the graves we lie in;
At the devil's booth are all things sold,
Each ounce of dross costs its ounce of gold;
  For a cap and bells our lives we pay,
Bubbles we buy with a whole soul's tasking:
  'T is heaven alone that is given away,
'T is only God may be had for the asking;
No price is set on the lavish summer;
June may be had by the poorest comer.

And what is so rare as a day in June?
  Then, if ever, come perfect days;
Then Heaven tries earth if it be in tune,
  And over it softly her warm ear lays;
Whether we look, or whether we listen,
We hear life murmur, or see it glisten;
Every clod feels a stir of might,
  An instinct within it that reaches and towers,
And, groping blindly above it for light,
  Climbs to a soul in grass and flowers;
The flush of life may well be seen
  Thrilling back over hills and valleys;
The cowslip startles in meadows green,
  The buttercup catches the sun in its chalice,

And there 's never a leaf or a blade too mean
To be some happy creature's palace;
The little bird sits at his door in the sun,
Atilt like a blossom among the leaves,
And lets his illumined being o'errun
With the deluge of summer it receives;
His mate feels the eggs beneath her wings,
And the heart in her dumb breast flutters and sings;
He sings to the wide world, and she to her nest, —
In the nice ear of Nature which song is the best?

Now is the high-tide of the year,
And whatever of life hath ebbed away
Comes flooding back with a ripply cheer,
Into every bare inlet and creek and bay;
Now the heart is so full that a drop overfills it,
We are happy now because God wills it;
No matter how barren the past may have been,
'T is enough for us now that the leaves are green;
We sit in the warm shade and feel right well
How the sap creeps up and the blossoms swell;
We may shut our eyes, but we cannot help knowing
That skies are clear and grass is growing;
The breeze comes whispering in our ear,
That dandelions are blossoming near,
That maize has sprouted, that streams are flowing,
That the river is bluer than the sky,
That the robin is plastering his house hard by;
And if the breeze kept the good news back,
For other couriers we should not lack;

We could guess it all by yon heifer's lowing, —
And hark! how clear bold chanticleer,
Warmed with the new wine of the year,
Tells all in his lusty crowing!

Joy comes, grief goes, we know not how;
Everything is happy now,
Everything is upward striving;
'T is as easy now for the heart to be true
As for grass to be green or skies to be blue, —
'T is the natural way of living:
Who knows whither the clouds have fled?
In the unscarred heaven they leave no wake;
And the eyes forget the tears they have shed,
The heart forgets its sorrow and ache;
The soul partakes the season's youth,
And the sulphurous rifts of passion and woe
Lie deep 'neath a silence pure and smooth,
Like burnt-out craters healed with snow.
What wonder if Sir Launfal now
Remembered the keeping of his vow?

PART FIRST

I

"My golden spurs now bring to me,
And bring to me my richest mail,
For to-morrow I go over land and sea
In search of the Holy Grail;
Shall never a bed for me be spread,
Nor shall a pillow be under my head,

Till I begin my vow to keep;
Here on the rushes will I sleep,
And perchance there may come a vision true
Ere day create the world anew."
  Slowly Sir Launfal's eyes grew dim,
  Slumber fell like a cloud on him,
And into his soul the vision flew.

II

The crows flapped over by twos and threes,
In the pool drowsed the cattle up to their knees,
  The little birds sang as if it were
  The one day of summer in all the year,
And the very leaves seemed to sing on the trees:
The castle alone in the landscape lay
Like an outpost of winter, dull and gray:
'T was the proudest hall in the North Countree,
And never its gates might opened be,
Save to lord or lady of high degree;
Summer besieged it on every side,
But the churlish stone her assaults defied;
She could not scale the chilly wall,
Though around it for leagues her pavilions tall
Stretched left and right,
Over the hills and out of sight;
  Green and broad was every tent,
  And out of each a murmur went
Till the breeze fell off at night.

III

The drawbridge dropped with a surly clang,
And through the dark arch a charger sprang,

Bearing Sir Launfal, the maiden knight,
In his gilded mail, that flamed so bright
It seemed the dark castle had gathered all
Those shafts the fierce sun had shot over its wall
In his siege of three hundred summers long,
And, binding them all in one blazing sheaf,
Had cast them forth: so, young and strong,
And lightsome as a locust-leaf,
Sir Launfal flashed forth in his maiden mail,
To seek in all climes for the Holy Grail.

IV

It was morning on hill and stream and tree,
And morning in the young knight's heart;
Only the castle moodily
Rebuffed the gifts of the sunshine free,
And gloomed by itself apart;
The season brimmed all other things up
Full as the rain fills the pitcher-plant's cup.

V

As Sir Launfal made morn through the darksome gate,
He was 'ware of a leper, crouched by the same,
Who begged with his hand and moaned as he sate;
And a loathing over Sir Launfal came;
The sunshine went out of his soul with a thrill,
The flesh 'neath his armor 'gan shrink and crawl,
And midway its leap his heart stood still
Like a frozen waterfall;

For this man, so foul and bent of stature,
Rasped harshly against his dainty nature,
And seemed the one blot on the summer morn, —
So he tossed him a piece of gold in scorn.

VI

The leper raised not the gold from the dust:
"Better to me the poor man's crust,
Better the blessing of the poor,
Though I turn me empty from his door;
That is no true alms which the hand can hold:
He gives only the worthless gold
Who gives from a sense of duty;
But he who gives but a slender mite,
And gives to that which is out of sight,
That thread of the all-sustaining Beauty
Which runs through all and doth all unite, —
The hand cannot clasp the whole of his alms,
The heart outstretches its eager palms,
For a god goes with it and makes it store
To the soul that was starving in darkness before."

PRELUDE TO PART SECOND

Down swept the chill wind from the mountain peak,
From the snow five thousand summers old;
On open wold and hilltop bleak
It had gathered all the cold,
And whirled it like sleet on the wanderer's cheek;
It carried a shiver everywhere
From the unleafed boughs and pastures bare;

The little brook heard it and built a roof
'Neath which he could house him, winter-proof;
All night by the white stars' frosty gleams
He groined his arches and matched his beams;
Slender and clear were his crystal spars
As the lashes of light that trim the stars:
He sculptured every summer delight
In his halls and chambers out of sight;
Sometimes his tinkling waters slipt
Down through the frost-leaved forest-crypt,
Long, sparkling aisles of steel-stemmed trees
Bending to counterfeit a breeze;
Sometimes the roof no fretwork knew
But silvery mosses that downward grew;
Sometimes it was carved in sharp relief
With quaint arabesques of ice-fern leaf;
Sometimes it was simply smooth and clear
For the gladness of heaven to shine through, and here
He had caught the nodding bulrush-tops
And hung them thickly with diamond drops,
That crystalled the beams of moon and sun,
And made a star of every one:
No mortal builder's most rare device
Could match this winter-palace of ice;
'T was as if every image that mirrored lay
In his depths serene through the summer day,
Each fleeting shadow of earth and sky,
Lest the happy model should be lost,
Had been mimicked in fairy masonry
By the elfin builders of the frost.

Within the hall are song and laughter,
The cheeks of Christmas glow red and jolly,
And sprouting is every corbel and rafter
With lightsome green of ivy and holly;
Through the deep gulf of the chimney wide
Wallows the Yule-log's roaring tide;
The broad flame-pennons droop and flap
And belly and tug as a flag in the wind;
Like a locust shrills the imprisoned sap,
Hunted to death in its galleries blind;
And swift little troops of silent sparks,
Now pausing, now scattering away as in fear,
Go threading the soot-forest's tangled darks
Like herds of startled deer.

But the wind without was eager and sharp,
Of Sir Launfal's gray hair it makes a harp,
And rattles and wrings
The icy strings,
Singing, in dreary monotone,
A Christmas carol of its own,
Whose burden still, as he might guess,
Was "Shelterless, shelterless, shelterless!"
The voice of the seneschal flared like a torch
As he shouted the wanderer away from the porch,
And he sat in the gateway and saw all night
The great hall-fire, so cheery and bold,
Through the window-slits of the castle old,
Build out its piers of ruddy light
Against the drift of the cold.

PART SECOND

I

THERE was never a leaf on bush or tree,
The bare boughs rattled shudderingly;
The river was dumb and could not speak,
For the weaver Winter its shroud had spun;
A single crow on the treetop bleak
From his shining feathers shed off the cold sun;
Again it was morning, but shrunk and cold,
As if her veins were sapless and old,
And she rose up decrepitly
For a last dim look at earth and sea.

II

Sir Launfal turned from his own hard gate,
For another heir in his earldom sate;
An old, bent man, worn out and frail,
He came back from seeking the Holy Grail;
Little he recked of his earldom's loss,
No more on his surcoat was blazoned the cross,
But deep in his soul the sign he wore,
The badge of the suffering and the poor.

III

Sir Launfal's raiment thin and spare
Was idle mail 'gainst the barbèd air,
For it was just at the Christmas time;
So he mused, as he sat, of a sunnier clime,
And sought for a shelter from cold and snow
In the light and warmth of long-ago;

He sees the snake-like caravan crawl
O'er the edge of the desert, black and small,
Then nearer and nearer, till, one by one,
He can count the camels in the sun,
As over the red-hot sands they pass
To where, in its slender necklace of grass,
The little spring laughed and leapt in the shade,
And with its own self like an infant played,
And waved its signal of palms.

IV

"For Christ's sweet sake, I beg an alms;"
The happy camels may reach the spring,
But Sir Launfal sees only the grewsome thing,
The leper, lank as the rain-blanched bone,
That cowers beside him, a thing as lone
And white as the ice-isles of Northern seas
In the desolate horror of his disease.

V

And Sir Launfal said, "I behold in thee
An image of Him who died on the tree;
Thou also hast had thy crown of thorns,
Thou also hast had the world's buffets and scorns,
And to thy life were not denied
The wounds in the hands and feet and side:
Mild Mary's Son, acknowledge me;
Behold, through him, I give to thee!"

VI

Then the soul of the leper stood up in his eyes
And looked at Sir Launfal, and straightway he

Remembered in what a haughtier guise
He had flung an alms to leprosie,
When he girt his young life up in gilded mail
And set forth in search of the Holy Grail.
The heart within him was ashes and dust;
He parted in twain his single crust,
He broke the ice on the streamlet's brink,
And gave the leper to eat and drink,
'T was a mouldy crust of coarse brown bread,
'T was water out of a wooden bowl, —
Yet with fine wheaten bread was the leper fed,
And 't was red wine he drank with his thirsty soul.

VII

As Sir Launfal mused with a downcast face,
A light shone round about the place;
The leper no longer crouched at his side,
But stood before him glorified,
Shining and tall and fair and straight
As the pillar that stood by the Beautiful Gate, —
Himself the Gate whereby men can
Enter the temple of God in Man.

VIII

His words were shed softer than leaves from the pine,
And they fell on Sir Launfal as snows on the brine,
That mingle their softness and quiet in one
With the shaggy unrest they float down upon;
And the voice that was softer than silence said,

"Lo, it is I, be not afraid!
In many climes, without avail,
Thou hast spent thy life for the Holy Grail;
Behold, it is here, — this cup which thou
Didst fill at the streamlet for me but now;
This crust is my body broken for thee,
This water his blood that died on the tree;
The Holy Supper is kept, indeed,
In whatso we share with another's need;
Not what we give, but what we share,
For the gift without the giver is bare;
Who gives himself with his alms feeds three,
Himself, his hungering neighbor, and me."

IX

Sir Launfal awoke as from a swound:
"The Grail in my castle here is found!
Hang my idle armor up on the wall,
Let it be the spider's banquet-hall;
He must be fenced with stronger mail
Who would seek and find the Holy Grail."

X

The castle gate stands open now,
And the wanderer is welcome to the hall
As the hangbird is to the elm-tree bough;
No longer scowl the turrets tall,
The summer's long siege at last is o'er;
When the first poor outcast went in at the door,
She entered with him in disguise,
And mastered the fortress by surprise;

There is no spot she loves so well on ground,
She lingers and smiles there the whole year round;
The meanest serf on Sir Launfal's land
Has hall and bower at his command;
And there 's no poor man in the North Countree
But is lord of the earldom as much as he.

A FABLE FOR CRITICS

A FABLE FOR CRITICS

INTRODUCTION

In a Prefatory Note which Mr. Lowell prefixed to a later issue of this poem, the history of its inception and publication is thus briefly told: "This *jeu d'esprit* was extemporized, I may fairly say, so rapidly was it written, purely for my own amusement and with no thought of publication. I sent daily instalments of it to a friend in New York, the late Charles F. Briggs. He urged me to let it be printed, and I at last consented to its anonymous publication. The secret was kept till after several persons had laid claim to its authorship." In the *Letters* it is possible to get a closer view of the author at work. In a letter to Mr. Briggs, written November 13, 1847, he says: "My satire remains just as it was. About six hundred lines I think are written. I left it because I wished to finish it in one mood of mind, and not to get that and my serious poems in the new volume entangled. It is a rambling, disjointed affair, and I may alter the form of it, but if I can get it read, I know it will take. I intend to give it some serial title and continue it at intervals." On the last day of the same year, he writes to his correspondent: "I have been hard at work copying my satire, that I might get it (what was finished of it, at least) to you by New-Year's Day as a present. As it is, I can only send the first part. It was all written with one impulse and was the work of not a great many hours, but it was written in good spirits (*con amore*, as Leupp said he used to smoke), and therefore seems to me to have a hearty and easy swing about it that is pleasant. But I was interrupted midway by being obliged to get ready the copy for my volume, and I have never been able to weld my present

mood upon the old one without making an ugly swelling at the joint.

"I wish you to understand that I make you a New-Year's gift, not of the manuscript, but of the thing itself. I wish you to get it printed (if you think the sale will warrant it) for your own benefit. At the same time I am desirous of retaining my copyright, in order that, if circumstances render it desirable, I may still possess a control over it. Therefore, if you think it would repay publishing (*I* have no doubt of it, or I should not offer it to you) I wish you would enter the copyright in your own name, and then make a transfer to me in 'consideration of,' etc.

"I am making as particular directions as if I were drawing my will, but I have a sort of presentiment (which I never had in regard to anything else) that this little bit of pleasantry will *take*. Perhaps I have said too much of the Centurion. But it was only the comicality of his *character* that attracted me — for the man himself personally never entered my head. But the sketch is clever?"

Again, under date of March 26, 1848: "Since I sent you the first half, I have written something about Willis and about Longfellow — and I am waiting for pleasanter weather in order to finish it. I want to get my windows open and to write in the fresh air. I ought not to have sent you any part of it till I had finished it entirely. I feel a sense of responsibility which hinders my pen from running along as it ought in such a theme. I wish the last half to be as jolly and unconstrained as the first. If you had not praised what I sent you, I dare say you would have had the whole of it ere this. Praise is the only thing that can make me feel any doubt of myself." Six weeks later he wrote, May 12: "When I can sit at my open window and my friendly leaves hold their hands before my eyes to prevent their wandering to the landscape, I can sit down and write. I have begun upon the *Fable* again fairly, and am making some headway. I think with what I sent you (which I believe was about five hundred lines) it will make something

over a thousand. I have done, since I sent the first half, Willis, Longfellow, Bryant, Miss Fuller, and Mrs. Child. In Longfellow's case I have attempted no characterization. The same (in a degree) may be said of S. M. F. With her I have been perfectly good-humored, but I have a fancy that what I say will stick uncomfortably. It will make you laugh. So will L. M. C. After S. M. F. I make a short digression on bores in general, which has some drollery. Willis I think good. Bryant is funny, and as fair as I could make it, immitigably just. Indeed I have endeavored to be so in all."

The *Fable* is obviously suggested by Leigh Hunt's *The Feast of the Poets*, which had very likely been brought afresh to Lowell's notice, if not disclosed to him for the first time, by the little volume *Rimini and other Poems by Leigh Hunt*, issued by William D. Ticknor & Co. in 1844. The measure is the same. Phœbus Apollo also introduces the poets, though Hunt's scheme is more deliberate than Lowell's, and there is the same disposition to make use of unexpected rhymes. Hunt used his sauciness upon his contemporaries, Spencer, Rogers, Montgomery, Crabbe, Hayley, Gifford, Scott, Campbell, Moore, Southey, Coleridge, Wordsworth, Landor, and Rose. The reader can easily pick out the names here which have well outlived Hunt's mockery, and those which were as well known to Hunt's contemporaries as are some in the following *Fable* to Lowell's. To complete the parallel, it only needs to add that both were young men at the time of writing, Lowell being 28, while Hunt was 32.

The volume was affectionately inscribed to Charles F. Briggs, and furnished with the following rhymed title page and preliminary note, a second note being prefixed to a second edition.

READER! *walk up at once (it will soon be too late), and buy at a perfectly ruinous rate*

A FABLE FOR CRITICS;

OR, BETTER —

I like, as a thing that the reader's first fancy may strike,
an old-fashioned title-page,
such as presents a tabular view of the volume's contents, —

A GLANCE AT A FEW OF OUR LITERARY PROGENIES

(*Mrs. Malaprop's Word*)

FROM THE TUB OF DIOGENES;

A VOCAL AND MUSICAL MEDLEY

THAT IS,

A SERIES OF JOKES

By A Wonderful Quiz

Who accompanies himself with a rub-a-dub-dub, full of spirit and grace, on the top of the tub.

SET FORTH IN

October, the 31st day, in the year '48

G. P. PUTNAM, BROADWAY.

It being the commonest mode of procedure, I premise a few candid remarks

To the Reader : —

This trifle, begun to please only myself and my own private fancy, was laid on the shelf. But some friends, who had seen it, induced me, by dint of saying they liked it, to put it in print. That is, having come to that very conclusion, I asked their advice when 't would make no confusion. For though (in the gentlest of ways) they had hinted it was scarce worth the while, I should doubtless have printed it.

I began it, intending a Fable, a frail, slender thing, rhyme-ywinged, with a sting in its tail. But, by addings and alterings not previously planned, digressions chance-hatched, like birds' eggs in the sand, and dawdlings to suit every whimsey's demand (always freeing the bird which I held in my hand, for the two perched, perhaps out of reach, in the tree), — it grew by degrees to the size which you see. I was like the old woman that carried the calf, and my neighbors, like hers, no doubt, wonder and laugh; and when, my strained arms with their grown burthen full, I call it my Fable, they call it a bull.

Having scrawled at full gallop (as far as that goes) in a style that is neither good verse nor bad prose, and being a person whom nobody knows, some people will say I am rather more free with my readers than it is becoming to be, that I seem to expect them to wait on my leisure in following

wherever I wander at pleasure, that, in short, I take more than a young author's lawful ease, and laugh in a queer way so like Mephistopheles, that the Public will doubt, as they grope through my rhythm, if in truth I am making fun *of* them or *with* them.

So the excellent Public is hereby assured that the sale of my book is already secured. For there is not a poet throughout the whole land but will purchase a copy or two out of hand, in the fond expectation of being amused in it, by seeing his betters cut up and abused in it. Now, I find, by a pretty exact calculation, there are something like ten thousand bards in the nation, of that special variety whom the Review and Magazine critics call *lofty* and *true*, and about thirty thousand (*this* tribe is increasing) of the kinds who are termed *full of promise* and *pleasing*. The Public will see by a glance at this schedule, that they cannot expect me to be over-sedulous about courting *them*, since it seems I have got enough fuel made sure of for boiling my pot.

As for such of our poets as find not their names mentioned once in my pages, with praises or blames, let them SEND IN THEIR CARDS, without further DELAY, to my friend G. P. PUTNAM, Esquire, in Broadway, where a LIST will be kept with the strictest regard to the day and the hour of receiving the card. Then, taking them up as I chance to have time (that is, if their names can be twisted in rhyme), I will honestly give each his PROPER POSITION, at the rate of ONE AUTHOR to

each NEW EDITION. Thus a PREMIUM is offered sufficiently HIGH (as the magazines say when they tell their best lie) to induce bards to CLUB their resources and buy the balance of every edition, until they have all of them fairly been run through the mill.

One word to such readers (judicious and wise) as read books with something behind the mere eyes, of whom in the country, perhaps, there are two, including myself, gentle reader, and you. All the characters sketched in this slight *jeu d'esprit*, though, it may be, they seem, here and there, rather free, and drawn from a somewhat too cynical standpoint, are *meant* to be faithful, for that is the grand point, and none but an owl would feel sore at a rub from a jester who tells you, without any subterfuge, that he sits in Diogenes' tub.

A PRELIMINARY NOTE TO THE SECOND EDITION,

though it well may be reckoned, of all composition, the species at once most delightful and healthy, is a thing which an author, unless he be wealthy and willing to pay for that kind of delight, is not, in all instances, called on to write, though there are, it is said, who, their spirits to cheer, slip in a new title-page three times a year, and in this way snuff up an imaginary savor of that sweetest of dishes, the popular favor, — much as if a starved painter should fall to and treat the Ugolino inside to a picture of meat.

You remember (if not, pray turn backward and look) that, in writing the preface which ushered my book, I treated you, excellent Public, not merely with a cool disregard, but downright cavalierly. Now I would not take back the least thing I then said, though I thereby could butter both sides of my bread, for I never could see that an author owed aught to the people he solaced, diverted, or taught; and, as for mere fame, I have long ago learned that the persons by whom it is finally earned are those with whom *your* verdict weighed not a pin, unsustained by the higher court sitting within.

But I wander from what I intended to say, — that you have, namely, shown such a liberal way of thinking, and so much æsthetic perception of anonymous worth in the handsome reception you gave to my book, spite of some private piques (having bought the first thousand in barely two weeks), that I think, past a doubt, if you measured the phiz of yours most devotedly, Wonderful Quiz, you would find that its vertical section was shorter, by an inch and two tenths, or 'twixt that and a quarter.

You have watched a child playing — in those wondrous years when belief is not bound to the eyes and the ears, and the vision divine is so clear and unmarred, that each baker of pies in the dirt is a bard? Give a knife and a shingle, he fits out a fleet, and, on that little mud-puddle over the street, his fancy, in purest good faith, will make sail round the globe with a puff of his breath for a gale, will visit, in barely ten minutes, all climes, and do the Columbus-feat hundreds of times. Or,

suppose the young poet fresh stored with delights from that Bible of childhood, the Arabian Nights, he will turn to a crony and cry, "Jack, let 's play that I am a Genius!" Jacky straightway makes Aladdin's lamp out of a stone, and, for hours, they enjoy each his own supernatural powers. This is all very pretty and pleasant, but then suppose our two urchins have grown into men, and both have turned authors, — one says to his brother, "Let 's play we 're the American somethings or other, — say Homer or Sophocles, Goethe or Scott (only let them be big enough, no matter what). Come, you shall be Byron or Pope, which you choose: I 'll be Coleridge, and both shall write mutual reviews." So they both (as mere strangers) before many days send each other a cord of anonymous bays. Each, piling his epithets, smiles in his sleeve to see what his friend can be made to believe; each, reading the other's unbiased review, thinks — Here 's pretty high praise, but no more than my due. Well, we laugh at them both, and yet make no great fuss when the same farce is acted to benefit us. Even I, who, if asked, scarce a month since, what Fudge meant, should have answered, the dear Public's critical judgment, begin to think sharp-witted Horace spoke sooth when he said that the Public *sometimes* hit the truth.

In reading these lines, you perhaps have a vision of a person in pretty good health and condition; and yet, since I put forth my primary edition, I have been crushed, scorched, withered, used up and put down (by Smith with the cordial assistance of

Brown), in all, if you put any faith in my rhymes, to the number of ninety-five several times, and, while I am writing, — I tremble to think of it, for I may at this moment be just on the brink of it, — Molybdostom, angry at being omitted, has begun a critique, — am I not to be pitied? [1]

Now I shall not crush *them* since, indeed, for that matter, no pressure I know of could render them flatter; nor wither, nor scorch them, — no action of fire could make either them or their articles drier; nor waste time in putting them down — I am thinking not their own self-inflation will keep them from sinking; for there 's this contradiction about the whole bevy, — though without the least weight, they are awfully heavy. No, my dear honest bore, *surdo fabulam narras*, they are no more to me than a rat in the arras. I can walk with the Doctor, get facts from the Don, or draw out the Lambish quintessence of John, and feel nothing more than a half-comic sorrow, to think that they all will be lying to-morrow tossed carelessly up on the waste-paper shelves, and forgotten by all but their half-dozen selves. Once snug in my attic, my fire in a roar, I leave the whole pack of them outside the door. With Hakluyt or Purchas I wander away to the black northern seas or barbaric Cathay; get *fou* with O'Shanter, and sober me then with that builder of brick-kilnish dramas, rare Ben; snuff Herbert, as holy as a flower on a grave; with

[1] The wise Scandinavians probably called their bards by the queer-looking title of Scald in a delicate way, as it were, just to hint to the world the hot water they always get into.

Fletcher wax tender, o'er Chapman grow brave; with Marlowe or Kyd take a fine poet-rave; in Very, most Hebrew of Saxons, find peace; with Lycidas welter on vext Irish seas; with Webster grow wild, and climb earthward again, down by mystical Browne's Jacob's-ladder-like brain, to that spiritual Pepys (Cotton's version) Montaigne; find a new depth in Wordsworth, undreamed of before, that marvel, a poet divine who can bore. Or, out of my study, the scholar thrown off, Nature holds up her shield 'gainst the sneer and the scoff; the landscape, forever consoling and kind, pours her wine and her oil on the smarts of the mind. The waterfall, scattering its vanishing gems; the tall grove of hemlocks, with moss on their stems, like plashes of sunlight; the pond in the woods, where no foot but mine and the bittern's intrudes, where pitcher-plants purple and gentians hard by recall to September the blue of June's sky; these are all my kind neighbors, and leave me no wish to say aught to you all, my poor critics, but — pish! I 've buried the hatchet: I 'm twisting an allumette out of one of you now, and relighting my calumet. In your private capacities, come when you please, I will give you my hand and a fresh pipe apiece.

As I ran through the leaves of my poor little book, to take a fond author's first tremulous look, it was quite an excitement to hunt the *errata*, sprawled in as birds' tracks are in some kinds of strata (only these made things crookeder). Fancy an heir that a father had seen born well-featured and fair, turning suddenly wry-nosed, club-

footed, squint-eyed, hair-lipped, wapper-jawed, carrot-haired, from a pride become an aversion, — my case was yet worse. A club-foot (by way of a change) in a verse, I might have forgiven, an *o*'s being wry, a limp in an *e*, or a cock in an *i*, — but to have the sweet babe of my brain served in *pi!* I am not queasy-stomached, but such a Thyestean banquet as that was quite out of the question.

In the edition now issued no pains are neglected, and my verses, as orators say, stand corrected. Yet some blunders remain of the Public's own make, which I wish to correct for my personal sake. For instance, a character drawn in pure fun and condensing the traits of a dozen in one, has been, as I hear, by some persons applied to a good friend of mine, whom to stab in the side, as we walked along chatting and joking together, would not be *my* way. I can hardly tell whether a question will ever arise in which he and I should by any strange fortune agree, but meanwhile my esteem for him grows as I know him, and, though not the best judge on earth of a poem, he knows what it is he is saying and why, and is honest and fearless, two good points which I have not found so rife I can easily smother my love for them, whether on my side or t' other.

For my other *anonymi*, you may be sure that I know what is meant by a caricature, and what by a portrait. There *are* those who think it is capital fun to be spattering their ink on quiet, unquarrelsome folk, but the minute the game changes

sides and the others begin it, they see something savage and horrible in it. As for me I respect neither women nor men for their gender, nor own any sex in a pen. I choose just to hint to some causeless unfriends that, as far as I know, there are always two ends (and one of them heaviest, too) to a staff, and two parties also to every good laugh.

A FABLE FOR CRITICS

PHŒBUS, sitting one day in a laurel-tree's shade,
Was reminded of Daphne, of whom it was made,
For the god being one day too warm in his wooing,
She took to the tree to escape his pursuing;
Be the cause what it might, from his offers she shrunk,
And, Ginevra-like, shut herself up in a trunk;
And, though 't was a step into which he had driven her,
He somehow or other had never forgiven her;
Her memory he nursed as a kind of a tonic,
Something bitter to chew when he 'd play the Byronic,
And I can't count the obstinate nymphs that he brought over
By a strange kind of smile he put on when he thought of her.
"My case is like Dido's," he sometimes remarked;
"When I last saw my love, she was fairly embarked
In a laurel, as *she* thought — but (ah, how Fate mocks!)
She has found it by this time a very bad box;
Let hunters from me take this saw when they need it, —

You 're not always sure of your game when you 've
treed it.
Just conceive such a change taking place in one's
mistress!
What romance would be left? — who can flatter
or kiss trees?
And, for mercy's sake, how could one keep up a
dialogue
With a dull wooden thing that will live and will
die a log, —
Not to say that the thought would forever intrude
That you 've less chance to win her the more she
is wood?
Ah! it went to my heart, and the memory still
grieves,
To see those loved graces all taking their leaves;
Those charms beyond speech, so enchanting but
now,
As they left me forever, each making its bough!
If her tongue *had* a tang sometimes more than
was right,
Her new bark is worse than ten times her old
bite."

Now, Daphne — before she was happily treei-
fied —
Over all other blossoms the lily had deified,
And when she expected the god on a visit
('T was before he had made his intentions ex-
plicit),
Some buds she arranged with a vast deal of care,
To look as if artlessly twined in her hair,

Where they seemed, as he said, when he paid his addresses,
Like the day breaking through the long night of her tresses;
So whenever he wished to be quite irresistible,
Like a man with eight trumps in his hand at a whist-table
(I feared me at first that the rhyme was untwistable,
Though I might have lugged in an illusion to Cristabel),—
He would take up a lily, and gloomily look in it,
As I shall at the ——, when they cut up my book in it.

Well, here, after all the bad rhyme I've been spinning,
I've got back at last to my story's beginning:
Sitting there, as I say, in the shade of his mistress,
As dull as a volume of old Chester mysteries,
Or as those puzzling specimens which, in old histories,
We read of his verses — the Oracles, namely,—
(I wonder the Greeks should have swallowed them tamely,
For one might bet safely whatever he has to risk,
They were laid at his door by some ancient Miss Asterisk,
And so dull that the men who retailed them outdoors
Got the ill name of augurs, because they were bores,—)

First, he mused what the animal substance or herb is
Would induce a mustache, for you know he 's *imberbis;*
Then he shuddered to think how his youthful position
Was assailed by the age of his son the physician;
At some poems he glanced, had been sent to him lately,
And the metre and sentiment puzzled him greatly;
"Mehercle! I'd make such proceeding felonious, —
Have they all of them slept in the cave of Trophonius?
Look well to your seat, 't is like taking an airing
On a corduroy road, and that out of repairing;
It leads one, 't is true, through the primitive forest,
Grand natural features, but then one has no rest;
You just catch a glimpse of some ravishing distance,
When a jolt puts the whole of it out of existence, —
Why not use their ears, if they happen to have any?"
— Here the laurel-leaves murmured the name of poor Daphne.

"Oh, weep with me, Daphne," he sighed, "for you know it 's
A terrible thing to be pestered with poets!
But, alas, she is dumb, and the proverb holds good,
She never will cry till she 's out of the wood!

What would n't I give if I never had known of her?
'T were a kind of relief had I something to groan over:
If I had but some letters of hers, now, to toss over,
I might turn for the nonce a Byronic philosopher,
And bewitch all the flats by bemoaning the loss of her.
One needs something tangible, though, to begin on, —
A loom, as it were, for the fancy to spin on;
What boots all your grist? it can never be ground
Till a breeze makes the arms of the wind-mill go round;
(Or, if 't is a water-mill, alter the metaphor,
And say it won 't stir, save the wheel be well wet afore,
Or lug in some stuff about water 'so dreamily,' —
It is not a metaphor, though, 't is a simile);
A lily, perhaps, would set *my* mill a-going,
For just at this season, I think, they are blowing.
Here, somebody, fetch one; not very far hence
They 're in bloom by the score, 't is but climbing a fence;
There 's a poet hard by, who does nothing but fill his
Whole garden, from one end to t' other, with lilies;
A very good plan, were it not for satiety,
One longs for a weed here and there, for variety;

Though a weed is no more than a flower in disguise,
Which is seen through at once, if love give a man eyes."

Now there happened to be among Phœbus's followers,
A gentleman, one of the omnivorous swallowers,
Who bolt every book that comes out of the press,
Without the least question of larger or less,
Whose stomachs are strong at the expense of their head, —
For reading new books is like eating new bread,
One can bear it at first, but by gradual steps he
Is brought to death's door of a mental dyspepsy.
On a previous stage of existence, our Hero
Had ridden outside, with the glass below zero;
He had been, 't is a fact you may safely rely on,
Of a very old stock a most eminent scion, —
A stock all fresh quacks their fierce boluses ply on,
Who stretch the new boots Earth 's unwilling to try on,
Whom humbugs of all shapes and sorts keep their eye on,
Whose hair 's in the mortar of every new Zion,
Who, when whistles are dear, go directly and buy one,
Who think slavery a crime that we must not say fie on,
Who hunt, if they e'er hunt at all, with the lion
(Though they hunt lions also, whenever they spy one),

Who contrive to make every good fortune a wry
one,
And at last choose the hard bed of honor to die on,
Whose pedigree, traced to earth's earliest years,
Is longer than anything else but their ears; —
In short, he was sent into life with the wrong key,
He unlocked the door, and stept forth a poor
donkey.
Though kicked and abused by his bipedal betters
Yet he filled no mean place in the kingdom of
letters;
Far happier than many a literary hack,
He bore only paper-mill rags on his back
(For it makes a vast difference which side the mill
One expends on the paper his labor and skill);
So, when his soul waited a new transmigration,
And Destiny balanced 'twixt this and that station,
Not having much time to expend upon bothers,
Remembering he 'd had some connection with
authors,
And considering his four legs had grown para-
lytic, —
She set him on two, and he came forth a critic.

Through his babyhood no kind of pleasure he
took
In any amusement but tearing a book;
For him there was no intermediate stage
From babyhood up to straight-laced middle age;
There were years when he did n't wear coat-tails
behind,
But a boy he could never be rightly defined;

Like the Irish Good Folk, though in length scarce
a span,
From the womb he came gravely, a little old man;
While other boys' trousers demanded the toil
Of the motherly fingers on all kinds of soil,
Red, yellow, brown, black, clayey, gravelly, loamy,
He sat in the corner and read Viri Romæ.
He never was known to unbend or to revel once
In base, marbles, hockey, or kick up the devil
once;
He was just one of those who excite the benevo-
lence
Of your old prigs who sound the soul's depths with
a ledger,
And are on the lookout for some young men to
"edger-
cate," as they call it, who won't be too costly,
And who 'll afterward take to the ministry mostly;
Who always wear spectacles, always look bilious,
Always keep on good terms with each *mater-
familias*
Throughout the whole parish, and manage to rear
Ten boys like themselves, on four hundred a year:
Who, fulfilling in turn the same fearful conditions,
Either preach through their noses, or go upon
missions.

In this way our Hero got safely to college,
Where he bolted alike both his commons and
knowledge;
A reading-machine, always wound up and going,
He mastered whatever was not worth the knowing,

Appeared in a gown, with black waistcoat of satin,
To spout such a Gothic oration in Latin
That Tully could never have made out a word in it
(Though himself was the model the author preferred in it),
And grasping the parchment which gave him in fee
All the mystic and-so-forths contained in A. B.,
He was launched (life is always compared to a sea)
With just enough learning, and skill for the using it,
To prove he 'd a brain, by forever confusing it.
So worthy St. Benedict, piously burning
With the holiest zeal against secular learning,
Nesciensque scienter, as writers express it,
Indoctusque sapienter a Roma recessit.

'T would be endless to tell you the things that he knew,
Each a separate fact, undeniably true,
But with him or each other they 'd nothing to do;
No power of combining, arranging, discerning,
Digested the masses he learned into learning;
There was one thing in life he had practical knowledge for
(And this, you will think, he need scarce go to college for), —
Not a deed would he do, nor a word would he utter,
Till he 'd weighed its relations to plain bread and butter.

When he left Alma Mater, he practised his wits
In compiling the journals' historical bits, —
Of shops broken open, men falling in fits,
Great fortunes in England bequeathed to poor printers,
And cold spells, the coldest for many past winters, —
Then, rising by industry, knack, and address,
Got notices up for an unbiased press,
With a mind so well poised, it seemed equally made for
Applause or abuse, just which chanced to be paid for:
From this point his progress was rapid and sure,
To the post of a regular heavy reviewer.

And here I must say he wrote excellent articles
On Hebraical points, or the force of Greek particles;
They filled up the space nothing else was prepared for,
And nobody read that which nobody cared for;
If any old book reached a fiftieth edition,
He could fill forty pages with safe erudition:
He could gauge the old books by the old set of rules,
And his very old nothings pleased very old fools;
But give him a new book, fresh out of the heart,
And you put him at sea without compass or chart, —
His blunders aspired to the rank of an art;

For his lore was engraft, something foreign that grew in him,
Exhausting the sap of the native and true in him,
So that when a man came with a soul that was new in him,
Carving new forms of truth out of Nature's old granite,
New and old at their birth, like Le Verrier's planet,
Which, to get a true judgment, themselves must create
In the soul of their critic the measure and weight,
Being rather themselves a fresh standard of grace,
To compute their own judge, and assign him his place,
Our reviewer would crawl all about it and round it,
And, reporting each circumstance just as he found it,
Without the least malice, — his record would be
Profoundly æsthetic as that of a flea,
Which, supping on Wordsworth, should print, for our sakes,
Recollections of nights with the Bard of the Lakes,
Or, lodged by an Arab guide, ventured to render a
Comprehensive account of the ruins at Denderah.

As I said, he was never precisely unkind,
The defect in his brain was just absence of mind;
If he boasted, 't was simply that he was self-made,
A position which I, for one, never gainsaid,
My respect for my Maker supposing a skill
In his works which our Hero would answer but ill;

And I trust that the mould which he used may be
cracked, or he,
Made bold by success, may enlarge his phylactery,
And set up a kind of a man-manufactory, —
An event which I shudder to think about, seeing
That Man is a moral, accountable being.

He meant well enough, but was still in the
way,
As dunces still are, let them be where they may;
Indeed, they appear to come into existence
To impede other folks with their awkward assist-
ance;
If you set up a dunce on the very North pole
All alone with himself, I believe, on my soul,
He 'd manage to get betwixt somebody's shins,
And pitch him down bodily, all in his sins,
To the grave polar bears sitting round on the ice,
All shortening their grace, to be in for a slice;
Or, if he found nobody else there to pother,
Why, one of his legs would just trip up the other,
For there 's nothing we read of in torture's inven-
tions,
Like a well-meaning dunce, with the best of inten-
tions.

A terrible fellow to meet in society,
Not the toast that he buttered was ever so dry at
tea;
There he 'd sit at the table and stir in his sugar,
Crouching close for a spring, all the while, like a
cougar;

Be sure of your facts, of your measures and
weights,
Of your time, — he 's as fond as an Arab of dates;
You 'll be telling, perhaps, in your comical way,
Of something you 've seen in the course of the day;
And, just as you 're tapering out the conclusion,
You venture an ill-fated classic allusion, —
The girls have all got their laughs ready, when,
whack!
The cougar comes down on your thunderstruck
back!
You had left out a comma, — your Greek 's put in
joint,
And pointed at cost of your story's whole point.
In the course of the evening, you find chance for
certain
Soft speeches to Anne, in the shade of the curtain:
You tell her your heart can be likened to *one*
flower,
"And that, O most charming of women, 's the
sunflower,
Which turns" — here a clear nasal voice, to your
terror,
From outside the curtain, says, "That 's all an
error."
As for him, he 's — no matter, he never grew
tender,
Sitting after a ball, with his feet on the fender,
Shaping somebody's sweet features out of cigar
smoke
(Though he 'd willingly grant you that such doings
are smoke);

All women he damns with *mutabile semper*,
And if ever he felt something like love's distemper,
'T was tow'rds a young lady who spoke ancient Mexican,
And assisted her father in making a lexicon;
Though I recollect hearing him get quite ferocious
About Mary Clausum, the mistress of Grotius,
Or something of that sort, — but, no more to bore ye
With character-painting, I'll turn to my story.

Now, Apollo, who finds it convenient sometimes
To get his court clear of the makers of rhymes,
The *genus*, I think it is called, *irritabile*,
Every one of whom thinks himself treated most shabbily,
And nurses a — what is it? — *immedicabile*,
Which keeps him at boiling-point, hot for a quarrel,
As bitter as wormwood, and sourer than sorrel,
If any poor devil but look at a laurel; —
Apollo, I say, being sick of their rioting
(Though he sometimes acknowledged their verse had a quieting
Effect after dinner, and seemed to suggest a
Retreat to the shrine of a tranquil siesta),
Kept our Hero at hand, who, by means of a bray,
Which he gave to the life, drove the rabble away;
And if that would n't do, he was sure to succeed,
If he took his review out and offered to read;

Or, failing in plans of this milder description,
He would ask for their aid to get up a subscription,
Considering that authorship was n't a rich craft,
To print the "American drama of Witchcraft."
"Stay, I'll read you a scene," — but he hardly began,
Ere Apollo shrieked "Help!" and the authors all ran:
And once, when these purgatives acted with less spirit,
And the desperate case asked a remedy desperate,
He drew from his pocket a foolscap epistle
As calmly as if 't were a nine-barrelled pistol,
And threatened them all with the judgment to come,
Of "A wandering Star's first impressions of Rome."
"Stop! stop!" with their hands o'er their ears, screamed the Muses,
"He may go off and murder himself, if he chooses,
'T was a means self-defence only sanctioned his trying,
'T is mere massacre now that the enemy 's flying;
If he 's forced to 't again, and we happen to be there,
Give us each a large handkerchief soaked in strong ether."

I called this a "Fable for Critics;" you think it 's
More like a display of my rhythmical trinkets;

My plot, like an icicle, 's slender and slippery,
Every moment more slender, and likely to slip awry,
And the reader unwilling *in loco desipere*
Is free to jump over as much of my frippery
As he fancies, and, if he 's a provident skipper, he
May have like Odysseus control of the gales,
And get safe to port, ere his patience quite fails;
Moreover, although 't is a slender return
For your toil and expense, yet my paper will burn,
And, if you have manfully struggled thus far with me,
You may e'en twist me up, and just light your cigar with me:
If too angry for that, you can tear me in pieces,
And my *membra disjecta* consign to the breezes,
A fate like great Ratzau's, whom one of those bores,
Who beflead with bad verses poor Louis Quatorze,
Describes (the first verse somehow ends with *victoire*),
As *dispersant partout et ses membres et sa gloire;*
Or, if I were over-desirous of earning
A repute among noodles for classical learning,
I could pick you a score of allusions, i-wis,
As new as the jests of *Didaskalos tis;*
Better still, I could make out a good solid list
From authors recondite who do not exist, —
But that would be naughty: at least, I could twist
Something out of Absyrtus, or turn your inquiries
After Milton's prose metaphor, drawn from Osiris;
But, as Cicero says he won't say this or that

(A fetch, I must say, most transparent and flat),
After saying whate'er he could possibly think of, —
I simply will state that I pause on the brink of
A mire, ankle-deep, of deliberate confusion,
Made up of old jumbles of classic allusion:
So, when you were thinking yourselves to be pitied,
Just conceive how much harder your teeth you 'd have gritted,
An 't were not for the dulness I 've kindly omitted.

I 'd apologize here for my many digressions,
Were it not that I 'm certain to trip into fresh ones
('T is so hard to escape if you get in their mesh once);
Just reflect, if you please, how 't is said by Horatius,
That Mæonides nods now and then, and, my gracious!
It certainly does look a little bit ominous
When he gets under way with *ton d'apameibomenos.*
(Here a something occurs which I 'll just clap a rhyme to,
And say it myself, ere a Zoilus have time to, —
Any author a nap like Van Winkle's may take,
If he only contrive to keep readers awake,
But he 'll very soon find himself laid on the shelf,
If *they* fall a-nodding when he nods himself.)

Once for all, to return, and to stay, will I, nill I —
When Phœbus expressed his desire for a lily,

Our Hero, whose homœopathic sagacity
With an ocean of zeal mixed his drop of capacity,
Set off for the garden as fast as the wind
(Or, to take a comparison more to my mind,
As a sound politician leaves conscience behind),
And leaped the low fence, as a party hack jumps
O'er his principles, when something else turns up trumps.

He was gone a long time, and Apollo, meanwhile,
Went over some sonnets of his with a file,
For, of all compositions, he thought that the sonnet
Best repaid all the toil you expended upon it;
It should reach with one impulse the end of its course,
And for one final blow collect all of its force;
Not a verse should be salient, but each one should tend
With a wave-like up-gathering to break at the end;
So, condensing the strength here, there smoothing a wry kink,
He was killing the time, when up walked Mr. D—— ;
At a few steps behind him, a small man in glasses
Went dodging about, muttering, "Murderers! asses!"
From out of his pocket a paper he 'd take,
With a proud look of martyrdom tied to its stake,
And, reading a squib at himself, he 'd say, "Here I see
'Gainst American letters a bloody conspiracy,

They are all by my personal enemies written;
I must post an anonymous letter to Britain,
And show that this gall is the merest suggestion
Of spite at my zeal on the Copyright question,
For, on this side the water, 't is prudent to pull
O'er the eyes of the public their national wool,
By accusing of slavish respect to John Bull
All American authors who have more or less
Of that anti-American humbug — success,
While in private we 're always embracing the knees
Of some twopenny editor over the seas,
And licking his critical shoes, for you know 't is
The whole aim of our lives to get one English notice;
My American puffs I would willingly burn all
(They 're all from one source, monthly, weekly, diurnal)
To get but a kick from a transmarine journal! "

So, culling the gibes of each critical scorner
As if they were plums, and himself were Jack Horner,
He came cautiously on, peeping round every corner,
And into each hole where a weasel might pass in,
Expecting the knife of some critic assassin,
Who stabs to the heart with a caricature,
Not so bad as those daubs of the Sun, to be sure,
Yet done with a dagger-o'-type, whose vile portraits
Disperse all one's good and condense all one's poor traits.

Apollo looked up, hearing footsteps approaching,
And slipped out of sight the new rhymes he was broaching, —
"Good day, Mr. D——, I 'm happy to meet
With a scholar so ripe, and a critic so neat,
Who through Grub Street the soul of a gentleman carries;
What news from that suburb of London and Paris
Which latterly makes such shrill claims to monopolize
The credit of being the New World's metropolis?"

"Why, nothing of consequence, save this attack
On my friend there, behind, by some pitiful hack,
Who thinks every national author a poor one,
That is n't a copy of something that 's foreign,
And assaults the American Dick— "

"Nay 't is clear
That your Damon there 's fond of a flea in his ear,
And, if no one else furnished them gratis, on tick
He would buy some himself, just to hear the old click;
Why, I honestly think, if some fool in Japan
Should turn up his nose at the 'Poems on Man,'
(Which contain many verses as fine, by the bye,
As any that lately came under my eye),
Your friend there by some inward instinct would know it,
Would get it translated, reprinted, and show it;
As a man might take off a high stock to exhibit
The autograph round his own neck of the gibbet;

Nor would let it rest so, but fire column after column,
Signed Cato, or Brutus, or something as solemn,
By way of displaying his critical crosses,
And tweaking that poor transatlantic proboscis,
His broadsides resulting (this last there 's no doubt of)
In successively sinking the craft they 're fired out of.
Now nobody knows when an author is hit,
If he have not a public hysterical fit;
Let him only keep close in his snug garret's dim ether,
And nobody 'd think of his foes — or of him either;
If an author have any least fibre of worth in him,
Abuse but would tickle the organ of mirth in him;
All the critics on earth cannot crush with their ban
One word that 's in tune with the nature of man."

"Well, perhaps so; meanwhile I have brought you a book,
Into which if you 'll just have the goodness to look,
You may feel so delighted (when once you are through it)
As to deem it not unworth your while to review it,
And I think I can promise your thoughts, if you do,
A place in the next Democratic Review."

"The most thankless of gods you must surely have thought me,
For this is the forty-fourth copy you've brought me;
I have given them away, or at least I have tried,
But I've forty-two left, standing all side by side
(The man who accepted that one copy died), —
From one end of a shelf to the other they reach,
'With the author's respects' neatly written in each.
The publisher, sure, will proclaim a Te Deum,
When he hears of that order the British Museum
Has sent for one set of what books were first printed
In America, little or big, — for 't is hinted
That this was the first truly tangible hope he
Has ever had raised for the sale of a copy.
I've thought very often 't would be a good thing
In all public collections of books, if a wing
Were set off by itself, like the seas from the dry lands,
Marked *Literature suited to desolate islands*,
And filled with such books as could never be read
Save by readers of proofs, forced to do it for bread, —
Such books as one 's wrecked on in small country taverns,
Such as hermits might mortify over in caverns,
Such as Satan, if printing had then been invented,
As the climax of woe, would to Job have presented,

Such as Crusoe might dip in, although there are few so
Outrageously cornered by fate as poor Crusoe;
And since the philanthropists just now are banging
And gibbeting all who 're in favor of hanging
(Though Cheever has proved that the Bible and Altar
Were let down from Heaven at the end of a halter,
And that vital religion would dull and grow callous,
Unrefreshed, now and then, with a sniff of the gallows), —
And folks are beginning to think it looks odd,
To choke a poor scamp for the glory of God;
And that He who esteems the Virginia reel
A bait to draw saints from their spiritual weal,
And regards the quadrille as a far greater knavery
Than crushing his African children with slavery, —
Since all who take part in a waltz or cotillon
Are mounted for hell on the Devil's own pillion,
Who, as every true orthodox Christian well knows,
Approaches the heart through the door of the toes, —
That He, I was saying, whose judgments are stored
For such as take steps in despite of his word,
Should look with delight on the agonized prancing
Of a wretch who has not the least ground for his dancing,

While the State, standing by, sings a verse from the Psalter
About offering to God on his favorite halter,
And, when the legs droop from their twitching divergence,
Sells the clothes to a Jew, and the corpse to the surgeons; —
Now, instead of all this, I think I can direct you all
To a criminal code both humane and effectual; —
I propose to shut up every doer of wrong
With these desperate books, for such term, short or long,
As, by statute in such cases made and provided,
Shall be by your wise legislators decided:
Thus: Let murderers be shut, to grow wiser and cooler,
At hard labor for life on the works of Miss ——;
Petty thieves, kept from flagranter crimes by their fears,
Shall peruse Yankee Doodle a blank term of years, —
That American Punch, like the English no doubt, —
Just the sugar and lemons and spirit left out.

"But stay, here comes Tityrus Griswold, and leads on
The flocks whom he first plucks alive, and then feeds on, —
A loud-cackling swarm, in whose feathers warm drest,
He goes for as perfect a — swan as the rest.

"There comes Emerson first, whose rich words, every one,
Are like gold nails in temples to hang trophies on
Whose prose is grand verse, while his verse, the Lord knows,
Is some of it pr — No, 't is not even prose;
I 'm speaking of metres; some poems have welled
From those rare depths of soul that have ne'er been excelled;
They 're not epics, but that does n't matter a pin,
In creating, the only hard thing 's to begin;
A grass-blade 's no easier to make than an oak;
If you 've once found the way, you 've achieved the grand stroke;
In the worst of his poems are mines of rich matter,
But thrown in a heap with a crash and a clatter;
Now it is not one thing nor another alone
Makes a poem, but rather the general tone,
The something pervading, uniting the whole,
The before unconceived, unconceivable soul,
So that just in removing this trifle or that, you
Take away, as it were, the chief limb of the statue;
Roots, wood, bark, and leaves singly perfect may be,
But, clapt hodge-podge together, they don't make a tree.

"But, to come back to Emerson (whom, by the way,
I believe we left waiting), — his is, we may say,

A Greek head on right Yankee shoulders, whose range
Has Olympus for one pole, for t' other the Exchange;
He seems, to my thinking (although I 'm afraid
The comparison must, long ere this, have been made),
A Plotinus-Montaigne, where the Egyptian's gold mist
And the Gascon's shrewd wit cheek-by-jowl coexist;
All admire, and yet scarcely six converts he 's got
To I don't (nor they either) exactly know what;
For though he builds glorious temples, 't is odd
He leaves never a doorway to get in a god.
'T is refreshing to old-fashioned people like me
To meet such a primitive Pagan as he,
In whose mind all creation is duly respected
As parts of himself — just a little projected;
And who 's willing to worship the stars and the sun,
A convert to — nothing but Emerson.
So perfect a balance there is in his head,
That he talks of things sometimes as if they were dead;
Life, nature, love, God, and affairs of that sort,
He looks at as merely ideas; in short,
As if they were fossils stuck round in a cabinet,
Of such vast extent that our earth 's a mere dab in it;
Composed just as he is inclined to conjecture her,
Namely, one part pure earth, ninety-nine parts pure lecturer;

You are filled with delight at his clear demonstration,
Each figure, word, gesture, just fits the occasion,
With the quiet precision of science he 'll sort 'em,
But you can't help suspecting the whole a *post mortem.*

"There are persons, mole-blind to the soul's make and style,
Who insist on a likeness 'twixt him and Carlyle;
To compare him with Plato would be vastly fairer,
Carlyle 's the more burly, but E. is the rarer;
He sees fewer objects, but clearlier, truelier,
If C. 's as original, E. 's more peculiar;
That he 's more of a man you might say of the one,
Of the other he 's more of an Emerson;
C. 's the Titan, as shaggy of mind as of limb, —
E. the clear-eyed Olympian, rapid and slim;
The one 's two thirds Norseman, the other half Greek,
Where the one 's most abounding, the other 's to seek;
C.'s generals require to be seen in the mass, —
E.'s specialties gain if enlarged by the glass;
C. gives nature and God his own fits of the blues,
And rims common-sense things with mystical hues, —
E. sits in a mystery calm and intense,
And looks coolly around him with sharp common-sense;
C. shows you how every-day matters unite
With the dim transdiurnal recesses of night, —

While E., in a plain, preternatural way,
Makes mysteries matters of mere every day;
C. draws all his characters quite *à la* Fuseli, —
Not sketching their bundles of muscles and thews illy,
He paints with a brush so untamed and profuse,
They seem nothing but bundles of muscles and thews;
E. is rather like Flaxman, lines straight and severe,
And a colorless outline, but full, round, and clear; —
To the men he thinks worthy he frankly accords
The design of a white marble statue in words.
C. labors to get at the centre, and then
Take a reckoning from there of his actions and men;
E. calmly assumes the said centre as granted,
And, given himself, has whatever is wanted.

"He has imitators in scores, who omit
No part of the man but his wisdom and wit, —
Who go carefully o'er the sky-blue of his brain,
And when he has skimmed it once, skim it again;
If at all they resemble him, you may be sure it is
Because their shoals mirror his mists and obscurities,
As a mud-puddle seems deep as heaven for a minute,
While a cloud that floats o'er is reflected within it.

"There comes ——, for instance; to see him's rare sport,
Tread in Emerson's tracks with legs painfully short;
How he jumps, how he strains, and gets red in the face,
To keep step with the mystagogue's natural pace!
He follows as close as a stick to a rocket,
His fingers exploring the prophet's each pocket.
Fie, for shame, brother bard; with good fruit of your own,
Can't you let Neighbor Emerson's orchards alone?
Besides, 't is no use, you 'll not find e'en a core, —
—— has picked up all the windfalls before.
They might strip every tree, and E. never would catch 'em,
His Hesperides have no rude dragon to watch 'em;
When they send him a dishful, and ask him to try 'em,
He never suspects how the sly rogues came by 'em;
He wonders why 't is there are none such his trees on,
And thinks 'em the best he has tasted this season.

"Yonder, calm as a cloud, Alcott stalks in a dream,
And fancies himself in thy groves, Academe,
With the Parthenon nigh, and the olive-trees o'er him,
And never a fact to perplex him or bore him,

With a snug room at Plato's when night comes, to
walk to,
And people from morning till midnight to talk to,
And from midnight till morning, nor snore in their
listening; —
So he muses, his face with the joy of it glistening,
For his highest conceit of a happiest state is
Where they 'd live upon acorns, and hear him talk
gratis;
And indeed, I believe, no man ever talked better, —
Each sentence hangs perfectly poised to a letter;
He seems piling words, but there 's royal dust hid
In the heart of each sky-piercing pyramid.
While he talks he is great, but goes out like a
taper,
If you shut him up closely with pen, ink, and
paper;
Yet his fingers itch for 'em from morning till
night,
And he thinks he does wrong if he don't always
write;
In this, as in all things, a lamb among men,
He goes to sure death when he goes to his pen.

"Close behind him is Brownson, his mouth very
full
With attempting to gulp a Gregorian bull;
Who contrives, spite of that, to pour out as he goes
A stream of transparent and forcible prose;
He shifts quite about, then proceeds to expound
That 't is merely the earth, not himself, that turns
round,

And wishes it clearly impressed on your mind
That the weathercock rules and not follows the wind;
Proving first, then as deftly confuting each side,
With no doctrine pleased that 's not somewhere denied,
He lays the denier away on the shelf,
And then — down beside him lies gravely himself.
He 's the Salt River boatman, who always stands willing
To convey friend or foe without charging a shilling,
And so fond of the trip that, when leisure 's to spare,
He 'll row himself up, if he can't get a fare.
The worst of it is, that his logic 's so strong,
That of two sides he commonly chooses the wrong;
If there *is* only one, why, he 'll split it in two,
And first pummel this half, then that, black and blue.
That white 's white needs no proof, but it takes a deep fellow
To prove it jet-black, and that jet-black is yellow.
He offers the true faith to drink in a sieve, —
When it reaches your lips there 's naught left to believe
But a few silly- (syllo-, I mean,) -gisms that squat 'em
Like tadpoles, o'erjoyed with the mud at the bottom.

" There is Willis, all *natty* and jaunty and gay,
Who says his best things in so foppish a way,

With conceits and pet phrases so thickly o'er-
laying 'em,
That one hardly knows whether to thank him for
saying 'em;
Over-ornament ruins both poem and prose,
Just conceive of a Muse with a ring in her nose!
His prose had a natural grace of its own,
And enough of it, too, if he 'd let it alone;
But he twitches and jerks so, one fairly gets tired,
And is forced to forgive where one might have
admired;
Yet whenever it slips away free and unlaced,
It runs like a stream with a musical waste,
And gurgles along with the liquidest sweep; —
'T is not deep as a river, but who 'd have it deep?
In a country where scarcely a village is found
That has not its author sublime and profound,
For some one to be slightly shallow 's a duty,
And Willis's shallowness makes half his beauty.
His prose winds along with a blithe, gurgling
error,
And reflects all of Heaven it can see in its mirror:
'T is a narrowish strip, but it is not an artifice;
'T is the true out-of-doors with its genuine hearty
phiz;
It is Nature herself, and there 's something in that,
Since most brains reflect but the crown of the hat.
Few volumes I know to read under a tree,
More truly delightful than his A l'Abri,
With the shadows of leaves flowing over your
book,
Like ripple-shades netting the bed of a brook;

With June coming softly your shoulder to look over,
Breezes waiting to turn every leaf of your book over,
And Nature to criticise still as you read, —
The page that bears that is a rare one indeed.

"He 's so innate a cockney, that had he been born
Where plain bare-skin 's the only full-dress that is worn,
He 'd have given his own such an air that you 'd say
'T had been made by a tailor to lounge in Broadway.
His nature 's a glass of champagne with the foam on 't,
As tender as Fletcher, as witty as Beaumont;
So his best things are done in the flush of the moment;
If he wait, all is spoiled; he may stir it and shake it,
But, the fixed air once gone, he can never re-make it.
He might be a marvel of easy delightfulness,
If he would not sometimes leave the *r* out of sprightfulness;
And he ought to let Scripture alone — 't is self-slaughter,
For nobody likes inspiration-and-water.
He 'd have been just the fellow to sup at the Mermaid,
Cracking jokes at rare Ben, with an eye to the barmaid,

His wit running up as Canary ran down, —
The topmost bright bubble on the wave of The Town.

"Here comes Parker, the Orson of parsons, a man
Whom the Church undertook to put under her ban
(The Church of Socinus, I mean), — his opinions
Being So- (ultra) -cinian, they shocked the Socinians;
They believed — faith, I'm puzzled — I think I may call
Their belief a believing in nothing at all,
Or something of that sort; I know they all went
For a general union of total dissent:
He went a step farther; without cough or hem,
He frankly avowed he believed not in them;
And, before he could be jumbled up or prevented,
From their orthodox kind of dissent he dissented.
There was heresy here, you perceive, for the right
Of privately judging means simply that light
Has been granted to *me*, for deciding on *you;*
And in happier times, before Atheism grew,
The deed contained clauses for cooking you too;
Now at Xerxes and Knut we all laugh, yet our foot
With the same wave is wet that mocked Xerxes and Knut,
And we all entertain a secure private notion,
That our *Thus far!* will have a great weight with the ocean.

'T was so with our liberal Christians: they bore
With sincerest conviction their chairs to the shore;
They brandished their worn theological birches,
Bade natural progress keep out of the Churches,
And expected the lines they had drawn to prevail
With the fast-rising tide to keep out of their pale;
They had formerly dammed the Pontifical See,
And the same thing, they thought, would do nicely for P.;
But he turned up his nose at their mumming and shamming,
And cared (shall I say?) not a d—— for their damming;
So they first read him out of their church, and next minute
Turned round and declared he had never been in it.
But the ban was too small or the man was too big,
For he recks not their bells, books, and candles a fig
(He scarce looks like a man who would *stay* treated shabbily,
Sophroniscus' son's head o'er the features of Rabelais);—
He bangs and bethwacks them,—their backs he salutes
With the whole tree of knowledge torn up by the roots;
His sermons with satire are plenteously verjuiced,
And he talks in one breath of Confutzee, Cass, Zerduscht,

Jack Robinson, Peter the Hermit, Strap, Dathan,
Cush, Pitt (not the bottomless, *that* he 's no faith in),
Pan, Pillicock, Shakespeare, Paul, Toots, Monsieur Tonson,
Aldebaran, Alcander, Ben Khorat, Ben Jonson,
Thoth, Richter, Joe Smith, Father Paul, Judah Monis,
Musæus, Muretus, *hem*, — μ Scorpionis,
Maccabee, Maccaboy, Mac — Mac — ah! Machiavelli,
Condorcet, Count d'Orsay, Conder, Say, Ganganelli,
Orion, O'Connell, the Chevalier D'O,
(See the Memoirs of Sully,) τὸ πᾶν, the great toe
Of the statue of Jupiter, now made to pass
For that of Jew Peter by good Romish brass,
(You may add for yourselves, for I find it a bore,
All the names you have ever, or not, heard before,
And when you 've done that — why, invent a few more).
His hearers can't tell you on Sunday beforehand,
If in that day's discourse they 'll be Bibled or Koraned,
For he 's seized the idea (by his martyrdom fired)
That all men (not orthodox) *may be* inspired;
Yet though wisdom profane with his creed he may weave in,
He makes it quite clear what he *does n't* believe in,
While some, who decry him, think all Kingdom Come
Is a sort of a, kind of a, species of Hum,

Of which, as it were, so to speak, not a crumb
Would be left, if we did n't keep carefully mum,
And, to make a clean breast, that 't is perfectly plain
That *all* kinds of wisdom are somewhat profane;
Now P.'s creed than this may be lighter or darker,
But in one thing, 't is clear, he has faith, namely — Parker;
And this is what makes him the crowd-drawing preacher,
There 's a background of god to each hard-working feature,
Every word that he speaks has been fierily furnaced
In the blast of a life that has struggled in earnest:
There he stands, looking more like a ploughman than priest,
If not dreadfully awkward, not graceful at least,
His gestures all downright and same, if you will,
As of brown-fisted Hobnail in hoeing a drill;
But his periods fall on you, stroke after stroke,
Like the blows of a lumberer felling an oak,
You forget the man wholly, you 're thankful to meet
With a preacher who smacks of the field and the steeet,
And to hear, you 're not over-particular whence,
Almost Taylor's profusion, quite Latimer's sense.

"There is Bryant, as quiet, as cool, and as dignified,
As a smooth, silent iceberg, that never is ignified,

Save when by reflection 't is kindled o' nights
With a semblance of flame by the chill Northern Lights.
He may rank (Griswold says so) first bard of your nation
(There 's no doubt that he stands in supreme ice-olation),
Your topmost Parnassus he may set his heel on,
But no warm applauses come, peal following peal on,—
He 's too smooth and too polished to hang any zeal on:
Unqualified merits, I 'll grant, if you choose, he has 'em,
But he lacks the one merit of kindling enthusiasm;
If he stir you at all, it is just, on my soul,
Like being stirred up with the very North Pole.

"He is very nice reading in summer, but *inter Nos*, we don't want *extra* freezing in winter;
Take him up in the depth of July, my advice is,
When you feel an Egyptian devotion to ices.
But, deduct all you can, there 's enough that 's right good in him,
He has a true soul for field, river, and wood in him;
And his heart, in the midst of brick walls, or where'er it is,
Glows, softens, and thrills with the tenderest charities —

To you mortals that delve in this trade-ridden
planet?
No, to old Berkshire's hills, with their limestone
and granite.
If you 're one who *in loco* (add *foco* here) *desipis*,
You will get of his outermost heart (as I guess) a
piece;
But you 'd get deeper down if you came as a preci-
pice,
And would break the last seal of its inwardest
fountain,
If you only could palm yourself off for a moun-
tain.
Mr. Quivis, or somebody quite as discerning,
Some scholar who 's hourly expecting his learning,
Calls B. the American Wordsworth; but Words-
worth
May be rated at more than your whole tuneful
herd 's worth.
No, don't be absurd, he 's an excellent Bryant;
But, my friends, you 'll endanger the life of your
client,
By attempting to stretch him up into a giant:
If you choose to compare him, I think there are
two per-
sons fit for a parallel — Thomson and Cowper;[1]
I don't mean exactly, — there 's something of each,
There 's T.'s love of nature, C.'s penchant to
preach;

[1] To demonstrate quickly and easily how per-
versely absurd 't is to sound this name *Cowper*,
As people in general call him named *super*,
I remark that he rhymes it himself with horse-trooper.

Just mix up their minds so that C.'s spice of craziness
Shall balance and neutralize T.'s turn for laziness,
And it gives you a brain cool, quite frictionless, quiet,
Whose internal police nips the buds of all riot, —
A brain like a permanent strait-jacket put on
The heart that strives vainly to burst off a button, —
A brain which, without being slow or mechanic,
Does more than a larger less drilled, more volcanic ;
He 's a Cowper condensed, with no craziness bitten,
And the advantage that Wordsworth before him had written.

"But, my dear little bardlings, don't prick up your ears
Nor suppose I would rank you and Bryant as peers ;
If I call him an iceberg, I don't mean to say
There is nothing in that which is grand in its way ;
He is almost the one of your poets that knows
How much grace, strength, and dignity lie in Repose ;
If he sometimes fall short, he is too wise to mar
His thought's modest fulness by going too far ;
'T would be well if your authors should all make a trial
Of what virtue there is in severe self-denial,
And measure their writings by Hesiod's staff,
Which teaches that all has less value than half.

"There is Whittier, whose swelling and vehement heart
Strains the strait-breasted drab of the Quaker apart,
And reveals the live Man, still supreme and erect,
Underneath the bemummying wrappers of sect;
There was ne'er a man born who had more of the swing
Of the true lyric bard and all that kind of thing;
And his failures arise (though he seem not to know it)
From the very same cause that has made him a poet, —
A fervor of mind which knows no separation
'Twixt simple excitement and pure inspiration,
As my Pythoness erst sometimes erred from not knowing
If 't were I or mere wind through her tripod was blowing;
Let his mind once get ahead in its favorite direction
And the torrent of verse bursts the dams of reflection,
While, borne with the rush of the metre along,
The poet may chance to go right or go wrong,
Content with the whirl and delirium of song;
Then his grammar 's not always correct, nor his rhymes,
And he 's prone to repeat his own lyrics sometimes,
Not his best, though, for those are struck off at white-heats
When the heart in his breast like a trip-hammer beats,

And can ne'er be repeated again any more
Than they could have been carefully plotted before:
Like old what 's-his-name there at the battle of Hastings
(Who, however, gave more than mere rhythmical bastings),
Our Quaker leads off metaphorical fights
For reform and whatever they call human rights,
Both singing and striking in front of the war,
And hitting his foes with the mallet of Thor;
Anne haec, one exclaims, on beholding his knocks,
Vestis filii tui, O leather-clad Fox?
Can that be thy son, in the battle's mid din,
Preaching brotherly love and then driving it in
To the brain of the tough old Goliath of sin,
With the smoothest of pebbles from Castaly's spring
Impressed on his hard moral sense with a sling?

"All honor and praise to the right-hearted bard
Who was true to The Voice when such service was hard,
Who himself was so free he dared sing for the slave
When to look but a protest in silence was brave;
All honor and praise to the women and men
Who spoke out for the dumb and the down-trodden then!
It needs not to name them, already for each
I see History preparing the statue and niche;

They were harsh, but shall *you* be so shocked at hard words
Who have beaten your pruning-hooks up into swords,
Whose rewards and hurrahs men are surer to gain
By the reaping of men and of women than grain?
Why should *you* stand aghast at their fierce wordy war, if
You scalp one another for Bank or for Tariff?
Your calling them cut-throats and knaves all day long
Does n't prove that the use of hard language is wrong;
While the World's heart beats quicker to think of such men
As signed Tyranny's doom with a bloody steel-pen,
While on Fourth-of-Julys beardless orators fright one
With hints at Harmodius and Aristogeiton,
You need not look shy at your sisters and brothers
Who stab with sharp words for the freedom of others; —
No, a wreath, twine a wreath for the loyal and true
Who, for sake of the many, dared stand with the few,
Not of blood-spattered laurel for enemies braved,
But of broad, peaceful oak-leaves for citizens saved!

"Here comes Dana, abstractedly loitering along,
Involved in a paulo-post-future of song,

Who 'll be going to write what 'll never be written
Till the Muse, ere he think of it, gives him the mitten, —
Who is so well aware of how things should be done,
That his own works displease him before they 're begun, —
Who so well all that makes up good poetry knows,
That the best of his poems is written in prose;
All saddled and bridled stood Pegasus waiting,
He was booted and spurred, but he loitered debating;
In a very grave question his soul was immersed, —
Which foot in the stirrup he ought to put first;
And, while this point and that he judicially dwelt on,
He, somehow or other, had written Paul Felton,
Whose beauties or faults, whichsoever you see there,
You 'll allow only genius could hit upon either.
That he once was the Idle Man none will deplore,
But I fear he will never be anything more;
The ocean of song heaves and glitters before him,
The depth and the vastness and longing sweep o'er him,
He knows every breaker and shoal on the chart,
He has the Coast Pilot and so on by heart,
Yet he spends his whole life, like the man in the fable,
In learning to swim on his library-table.

"There swaggers John Neal, who has wasted in Maine
The sinews and cords of his pugilist brain,
Who might have been poet, but that, in its stead, he
Preferred to believe that he was so already;
Too hasty to wait till Art's ripe fruit should drop,
He must pelt down an unripe and colicky crop;
Who took to the law, and had this sterling plea for it,
It required him to quarrel, and paid him a fee for it;
A man who 's made less than he might have, because
He always has thought himself more than he was, —
Who, with very good natural gifts as a bard,
Broke the strings of his lyre out by striking too hard,
And cracked half the notes of a truly fine voice,
Because song drew less instant attention than noise.
Ah, men do not know how much strength is in poise,
That he goes the farthest who goes far enough,
And that all beyond that is just bother and stuff.
No vain man matures, he makes too much new wood;
His blooms are too thick for the fruit to be good;
'T is the modest man ripens, 't is he that achieves,
Just what 's needed of sunshine and shade he receives;

Grapes, to mellow, require the cool dark of their leaves;
Neal wants balance; he throws his mind always too far,
Whisking out flocks of comets, but never a star;
He has so much muscle, and loves so to show it,
That he strips himself naked to prove he 's a poet,
And, to show he could leap Art's wide ditch, if he tried,
Jumps clean o'er it, and into the hedge t' other side.
He has strength, but there 's nothing about him in keeping;
One gets surelier onward by walking than leaping;
He has used his own sinews himself to distress,
And had done vastly more had he done vastly less;
In letters, too soon is as bad as too late;
Could he only have waited he might have been great;
But he plumped into Helicon up to the waist,
And muddied the stream ere he took his first taste.

"There is Hawthorne, with genius so shrinking and rare
That you hardly at first see the strength that is there;
A frame so robust, with a nature so sweet,
So earnest, so graceful, so lithe and so fleet,
Is worth a descent from Olympus to meet;
'T is as if a rough oak that for ages had stood,

With his gnarled bony branches like ribs of the wood,
Should bloom, after cycles of struggle and scathe,
With a single anemone trembly and rathe;
His strength is so tender, his wildness so meek,
That a suitable parallel sets one to seek, —
He 's a John Bunyan Fouqué, a Puritan Tieck;
When Nature was shaping him, clay was not granted
For making so full-sized a man as she wanted,
So, to fill out her model, a little she spared
From some finer-grained stuff for a woman prepared,
And she could not have hit a more excellent plan
For making him fully and perfectly man.
The success of her scheme gave her so much delight,
That she tried it again, shortly after, in Dwight;
Only, while she was kneading and shaping the clay,
She sang to her work in her sweet childish way,
And found, when she 'd put the last touch to his soul,
That the music had somehow got mixed with the whole.

"Here 's Cooper, who 's written six volumes to show
He 's as good as a lord: well, let 's grant that he 's so;
If a person prefer that description of praise,
Why, a coronet 's certainly cheaper than bays;
But he need take no pains to convince us he 's not

(As his enemies say) the American Scott.
Choose any twelve men, and let C. read aloud
That one of his novels of which he 's most proud,
And I 'd lay any bet that, without ever quitting
Their box, they 'd be all, to a man, for acquitting.
He has drawn you one character, though, that is new,
One wildflower he 's plucked that is wet with the dew
Of this fresh Western world, and, the thing not to mince,
He has done naught but copy it ill ever since;
His Indians, with proper respect be it said,
Are just Natty Bumppo, daubed over with red,
And his very Long Toms are the same useful Nat,
Rigged up in duck pants and a sou'wester hat
(Though once in a Coffin, a good chance was found
To have slipped the old fellow away underground).
All his other men-figures are clothes upon sticks,
The *dernière chemise* of a man in a fix
(As a captain besieged, when his garrison 's small,
Sets up caps upon poles to be seen o'er the wall);
And the women he draws from one model don't vary,
All sappy as maples and flat as a prairie.
When a character 's wanted, he goes to the task
As a cooper would do in composing a cask;
He picks out the staves, of their qualities heedful,
Just hoops them together as tight as is needful,
And, if the best fortune should crown the attempt, he
Has made at the most something wooden and empty.

"Don't suppose I would underrate Cooper's abilities;
If I thought you 'd do that, I should feel very ill at ease;
The men who have given to *one* character life
And objective existence are not very rife;
You may number them all, both prose-writers and singers,
Without overrunning the bounds of your fingers,
And Natty won't go to oblivion quicker
Than Adams the parson or Primrose the vicar.

"There is one thing in Cooper I like, too, and that is
That on manners he lectures his countrymen gratis;
Not precisely so either, because, for a rarity,
He is paid for his tickets in unpopularity.
Now he may overcharge his American pictures,
But you 'll grant there 's a good deal of truth in his strictures;
And I honor the man who is willing to sink
Half his present repute for the freedom to think,
And, when he has thought, be his cause strong or weak,
Will risk t' other half for the freedom to speak,
Caring naught for what vengeance the mob has in store,
Let that mob be the upper ten thousand or lower.

"There are truths you Americans need to be told,
And it never 'll refute them to swagger and scold;

John Bull, looking o'er the Atlantic, in choler
At your aptness for trade, says you worship the dollar;
But to scorn such eye-dollar-try 's what very few do,
And John goes to that church as often as you do.
No matter what John says, don't try to outcrow him,
'T is enough to go quietly on and outgrow him;
Like most fathers, Bull hates to see Number One
Displacing himself in the mind of his son,
And detests the same faults in himself he 'd neglected
When he sees them again in his child's glass reflected;
To love one another you 're too like by half;
If he is a bull, you 're a pretty stout calf,
And tear your own pasture for naught but to show
What a nice pair of horns you 're beginning to grow.

"There are one or two things I should just like to hint,
For you don't often get the truth told you in print;
The most of you (this is what strikes all beholders)
Have a mental and physical stoop in the shoulders;
Though you ought to be free as the winds and the waves,
You 've the gait and the manners of runaway slaves;
Though you brag of your New World, you don't half believe in it;
And as much of the Old as is possible weave in it;

Your goddess of freedom, a tight, buxom girl,
With lips like a cherry and teeth like a pearl,
With eyes bold as Herë's, and hair floating free,
And full of the sun as the spray of the sea,
Who can sing at a husking or romp at a shearing,
Who can trip through the forests alone without fearing,
Who can drive home the cows with a song through the grass,
Keeps glancing aside into Europe's cracked glass,
Hides her red hands in gloves, pinches up her lithe waist,
And makes herself wretched with transmarine taste;
She loses her fresh country charm when she takes
Any mirror except her own rivers and lakes.

"You steal Englishmen's books and think Englishmen's thought,
With their salt on her tail your wild eagle is caught;
Your literature suits its each whisper and motion
To what will be thought of it over the ocean;
The cast clothes of Europe your statesmanship tries
And mumbles again the old blarneys and lies; —
Forget Europe wholly, your veins throb with blood,
To which the dull current in hers is but mud:
Let her sneer, let her say your experiment fails,
In her voice there 's a tremble e'en now while she rails,

And your shore will soon be in the nature of things
Covered thick with gilt drift-wood of castaway kings,
Where alone, as it were in a Longfellow's Waif,
Her fugitive pieces will find themselves safe.
O my friends, thank your god, if you have one, that he
'Twixt the Old World and you set the gulf of a sea;
Be strong-backed, brown-handed, upright as your pines,
By the scale of a hemisphere shape your designs,
Be true to yourselves and this new nineteenth age,
As a statue by Powers, or a picture by Page,
Plough, sail, forge, build, carve, paint, make all over new,
To your own New-World instincts contrive to be true,
Keep your ears open wide to the Future's first call,
Be whatever you will, but yourselves first of all,
Stand fronting the dawn on Toil's heaven-scaling peaks,
And become my new race of more practical Greeks. —
Hem! your likeness at present, I shudder to tell o't,
Is that you have your slaves, and the Greek had his helot."

Here a gentleman present, who had in his attic
More pepper than brains, shrieked, "The man 's a fanatic,
I 'm a capital tailor with warm tar and feathers,
And will make him a suit that 'll serve in all weathers;
But we 'll argue the point first, I 'm willing to reason 't,
Palaver before condemnation 's but decent;
So, through my humble person, Humanity begs
Of the friends of true freedom a loan of bad eggs."
But Apollo let one such a look of his show forth
As when ἦϊε νύκτι ἐοικώς, and so forth,
And the gentleman somehow slunk out of the way,
But, as he was going, gained courage to say, —
"At slavery in the abstract my whole soul rebels,
I am as strongly opposed to 't as any one else."
"Ay, no doubt, but whenever I 've happened to meet
With a wrong or a crime, it is always concrete,"
Answered Phœbus severely; then turning to us,
"The mistake of such fellows as just made the fuss
Is only in taking a great busy nation
For a part of their pitiful cotton-plantation. —
But there comes Miranda, Zeus! where shall I flee to?
She has such a penchant for bothering me too!
She always keeps asking if I don't observe a
Particular likeness 'twixt her and Minerva;
She tells me my efforts in verse are quite clever; —

She 's been travelling now, and will be worse than ever;
One would think, though, a sharp-sighted noter she 'd be
Of all that 's worth mentioning over the sea,
For a woman must surely see well, if she try,
The whole of whose being 's a capital I:
She will take an old notion, and make it her own,
By saying it o'er in her Sibylline tone,
Or persuade you 't is something tremendously deep,
By repeating it so as to put you to sleep;
And she well may defy any mortal to see through it,
When once she has mixed up her infinite *me* through it.
There is one thing she owns in her own single right,
It is native and genuine — namely, her spite;
Though, when acting as censor, she privately blows
A censer of vanity 'neath her own nose."

Here Miranda came up, and said, "Phœbus! you know
That the Infinite Soul has its infinite woe,
As I ought to know, having lived cheek by jowl,
Since the day I was born, with the Infinite Soul;
I myself introduced, I myself, I alone,
To my Land's better life authors solely my own,
Who the sad heart of earth on their shoulders have taken,

Whose works sound a depth by Life's quiet unshaken,
Such as Shakespeare, for instance, the Bible, and Bacon,
Not to mention my own works; Time's nadir is fleet,
And, as for myself, I 'm quite out of conceit" —

"Quite out of conceit! I 'm enchanted to hear it,"
Cried Apollo aside. "Who 'd have thought she was near it?
To be sure, one is apt to exhaust those commodities
One uses too fast, yet in this case as odd it is
As if Neptune should say to his turbots and whitings,
'I 'm as much out of salt as Miranda's own writings'
(Which, as she in her own happy manner has said,
Sound a depth, for 't is one of the functions of lead).
She often has asked me if I could not find
A place somewhere near me that suited her mind;
I know but a single one vacant, which she,
With her rare talent that way, would fit to a T.
And it would not imply any pause or cessation
In the work she esteems her peculiar vocation, —
She may enter on duty to-day, if she chooses,
And remain Tiring-woman for life to the Muses."

Miranda meanwhile has succeeded in driving
Up into a corner, in spite of their striving,
A small flock of terrified victims, and there,
With an I-turn-the-crank-of-the-Universe air
And a tone which, at least to *my* fancy, appears
Not so much to be entering as boxing your ears,
Is unfolding a tale (of herself, I surmise,
For 't is dotted as thick as a peacock's with I's).
Apropos of Miranda, I 'll rest on my oars
And drift through a trifling digression on bores,
For, though not wearing ear-rings *in more majorum*,
Our ears are kept bored just as if we still wore 'em.
There was one feudal custom worth keeping, at least,
Roasted bores made a part of each well-ordered feast,
And of all quiet pleasures the very *ne plus*
Was in hunting wild bores as the tame ones hunt us.
Archæologians, I know, who have personal fears
Of this wise application of hounds and of spears,
Have tried to make out, with a zeal more than wonted,
'T was a kind of wild swine that our ancestors hunted;
But I'll never believe that the age which has strewn
Europe o'er with cathedrals, and otherwise shown
That it knew what was what, could by chance not have known
(Spending, too, its chief time with its buff on, no doubt)

Which beast 't would improve the world most to thin out.
I divide bores myself, in the manner of rifles,
Into two great divisions, regardless of trifles; —
There 's your smooth-bore and screw-bore, who do not much vary
In the weight of cold lead they respectively carry.
The smooth-bore is one in whose essence the mind
Not a corner nor cranny to cling by can find;
You feel as in nightmares sometimes, when you slip
Down a steep slated roof, where there 's nothing to grip;
You slide and you slide, the blank horror increases, —
You had rather by far be at once smashed to pieces;
You fancy a whirlpool below white and frothing,
And finally drop off and light upon — nothing.
The screw-bore has twists in him, faint predilections
For going just wrong in the tritest directions;
When he 's wrong he is flat, when he 's right he can't show it,
He 'll tell you what Snooks said about the new poet,[1]
Or how Fogrum was outraged by Tennyson's Princess;
He has spent all his spare time and intellect since his

[1] (If you call Snooks an owl, he will show by his looks
That he 's morally certain you 're jealous of Snooks.)

Birth in perusing, on each art and science,
Just the books in which no one puts any reliance,
And though *nemo*, we 're told, *horis omnibus sapit*,
The rule will not fit him, however you shape it,
For he has a perennial foison of sappiness ;
He has just enough force to spoil half your day's happiness,
And to make him a sort of mosquito to be with,
But just not enough to dispute or agree with.

These sketches I made (not to be too explicit)
From two honest fellows who made me a visit,
And broke, like the tale of the Bear and the Fiddle,
My reflections on Halleck short off by the middle;
I sha'n't now go into the subject more deeply,
For I notice that some of my readers look sleep'ly;
I will barely remark that,'mongst civilized nations,
There 's none that displays more exemplary patience
Under all sorts of boring, at all sorts of hours,
From all sorts of desperate persons, than ours.
Not to speak of our papers, our State legislatures,
And other such trials for sensitive natures,
Just look for a moment at Congress, — appalled,
My fancy shrinks back from the phantom it called;
Why, there 's scarcely a member unworthy to frown
'Neath what Fourier nicknames the Boreal crown;
Only think what that infinite bore-pow'r could do
If applied with a utilitarian view;

Suppose, for example, we shipped it with care
To Sahara's great desert and let it bore there;
If they held one short session and did nothing else,
They 'd fill the whole waste with Artesian wells.
But 't is time now with pen phonographic to follow
Through some more of his sketches our laughing Apollo: —

"There comes Harry Franco, and, as he draws near,
You find that 's a smile which you took for a sneer;
One half of him contradicts t' other; his wont
Is to say very sharp things and do very blunt;
His manner 's as hard as his feelings are tender,
And a *sortie* he 'll make when he means to surrender;
He 's in joke half the time when he seems to be sternest,
When he seems to be joking, be sure he 's in earnest;
He has common sense in a way that 's uncommon,
Hates humbug and cant, loves his friends like a woman,
Builds his dislikes of cards and his friendships of oak,
Loves a prejudice better than aught but a joke,
Is half upright Quaker, half downright Come-outer,
Loves Freedom too well to go stark mad about her,
Quite artless himself, is a lover of Art,

Shuts you out of his secrets and into his heart,
And though not a poet, yet all must admire
In his letters of Pinto his skill on the liar.

"There comes Poe, with his raven, like Barnaby Rudge,
Three fifths of him genius and two fifths sheer fudge,
Who talks like a book of iambs and pentameters,
In a way to make people of common sense damn metres,
Who has written some things quite the best of their kind,
But the heart somehow seems all squeezed out by the mind,
Who — But hey-day! What's this? Messieurs Mathews and Poe,
You must n't fling mud-balls at Longfellow so,
Does it make a man worse that his character's such
As to make his friends love him (as you think) too much?
Why, there is not a bard at this moment alive
More willing than he that his fellows should thrive;
While you are abusing him thus, even now
He would help either one of you out of a slough;
You may say that he's smooth and all that till you're hoarse,
But remember that elegance also is force;
After polishing granite as much as you will,
The heart keeps its tough old persistency still;

Deduct all you can, *that* still keeps you at bay;
Why, he 'll live till men weary of Collins and Gray.
I 'm not over-fond of Greek metres in English,
To me rhyme 's a gain, so it be not too jinglish,
And your modern hexameter verses are no more
Like Greek ones than sleek Mr. Pope is like Homer;
As the roar of the sea to the coo of a pigeon is,
So, compared to your moderns, sounds old Melesigenes;
I may be too partial, the reason, perhaps, o't is
That I 've heard the old blind man recite his own rhapsodies,
And my ear with that music impregnate may be,
Like the poor exiled shell with the soul of the sea,
Or as one can't bear Strauss when his nature is cloven
To its deeps within deeps by the stroke of Beethoven;
But, set that aside, and 't is truth that I speak,
Had Theocritus written in English, not Greek,
I believe that his exquisite sense would scarce change a line
In that rare, tender, virgin-like pastoral Evangeline.
That 's not ancient nor modern, its place is apart
Where time has no sway, in the realm of pure Art,
'T is a shrine of retreat from Earth's hubbub and strife
As quiet and chaste as the author's own life.

"There comes Philothea, her face all aglow,
She has just been dividing some poor creature's woe,
And can't tell which pleases her most, to relieve
His want, or his story to hear and believe;
No doubt against many deep griefs she prevails,
For her ear is the refuge of destitute tales;
She knows well that silence is sorrow's best food,
And that talking draws off from the heart its black blood,
So she 'll listen with patience and let you unfold
Your bundle of rags as 't were pure cloth of gold,
Which, indeed, it all turns to as soon as she 's touched it,
And (to borrow a phrase from the nursery) *muched* it;
She has such a musical taste, she will go
Any distance to hear one who draws a long bow;
She will swallow a wonder by mere might and main,
And thinks it Geometry's fault if she 's fain
To consider things flat, inasmuch as they 're plain;
Facts with her are accomplished, as Frenchmen would say —
They will prove all she wishes them to either way, —
And, as fact lies on this side or that, we must try,
If we 're seeking the truth, to find where it don't lie;
I was telling her once of a marvellous aloe
That for thousands of years had looked spindling and sallow,

And, though nursed by the fruitfullest powers of mud,
Had never vouchsafed e'en so much as a bud,
Till its owner remarked (as a sailor, you know,
Often will in a calm) that it never would blow,
For he wished to exhibit the plant, and designed
That its blowing should help him in raising the wind;
At last it was told him that if he should water
Its roots with the blood of his unmarried daughter
(Who was born, as her mother, a Calvinist, said,
With William Law's serious caul on her head),
It would blow as the obstinate breeze did when by a
Like decree of her father died Iphigenia;
At first he declared he himself would be blowed
Ere his conscience with such a foul crime he would load,
But the thought, coming oft, grew less dark than before,
And he mused, as each creditor knocked at his door,
If *this* were but done they would dun me no more;
I told Philothea his struggles and doubts,
And how he considered the ins and the outs
Of the visions he had, and the dreadful dyspepsy,
How he went to the seër that lives at Po'keepsie,
How the seër advised him to sleep on it first,
And to read his big volume in case of the worst,
And further advised he should pay him five dollars
For writing Hum, Hum, on his wristbands and collars;

Three years and ten days these dark words he had studied
When the daughter was missed, and the aloe had budded ;
I told how he watched it grow large and more large,
And wondered how much for the show he should charge, —
She had listened with utter indifference to this, till
I told how it bloomed, and, discharging its pistil
With an aim the Eumenides dictated, shot
The botanical filicide dead on the spot;
It had blown, but he reaped not his horrible gains,
For it blew with such force as to blow out his brains,
And the crime was blown also, because on the wad,
Which was paper, was writ 'Visitation of God,'
As well as a thrilling account of the deed
Which the coroner kindly allowed me to read.

"Well, my friend took this story up just, to be sure,
As one might a poor foundling that 's laid at one's door ;
She combed it and washed it and clothed it and fed it,
And as if 't were her own child most tenderly bred it,
Laid the scene (of the legend, I mean) far away a-
-mong the green vales underneath Himalaya,

And by artist-like touches, laid on here and there,
Made the whole thing so touching, I frankly declare
I have read it all thrice, and, perhaps I am weak,
But I found every time there were tears on my cheek.

"The pole, science tells us, the magnet controls,
But she is a magnet to emigrant Poles,
And folks with a mission that nobody knows
Throng thickly about her as bees round a rose;
She can fill up the *carets* in such, make their scope
Converge to some focus of rational hope,
And, with sympathies fresh as the morning, their gall
Can transmute into honey, — but this is not all;
Not only for those she has solace, oh say,
Vice's desperate nursling adrift in Broadway,
Who clingest, with all that is left of thee human,
To the last slender spar from the wreck of the woman,
Hast thou not found one shore where those tired drooping feet
Could reach firm mother-earth, one full heart on whose beat
The soothed head in silence reposing could hear
The chimes of far childhood throb back on the ear?
Ah, there 's many a beam from the fountain of day
That, to reach us unclouded, must pass, on its way,

Through the soul of a woman, and hers is wide ope
To the influence of Heaven as the blue eyes of Hope;
Yes, a great heart is hers, one that dares to go in
To the prison, the slave-hut, the alleys of sin,
And to bring into each, or to find there, some line
Of the never completely out-trampled divine;
If her heart at high floods swamps her brain now and then,
'T is but richer for that when the tide ebbs agen,
As, after old Nile has subsided, his plain
Overflows with a second broad deluge of grain;
What a wealth would it bring to the narrow and sour
Could they be as a Child but for one little hour!

"What! Irving? thrice welcome, warm heart and fine brain,
You bring back the happiest spirit from Spain,
And the gravest sweet humor, that ever were there
Since Cervantes met death in his gentle despair;
Nay, don't be embarrassed, nor look so beseeching,
I sha'n't run directly against my own preaching,
And, having just laughed at their Raphaels and Dantes,
Go to setting you up beside matchless Cervantes;
But allow me to speak what I honestly feel, —
To a true poet-heart add the fun of Dick Steele,
Throw in all of Addison, *minus* the chill,
With the whole of that partnership's stock and good-will,

Mix well, and while stirring, hum o'er, as a spell,
The fine *old* English Gentleman, simmer it well,
Sweeten just to your own private liking, then strain,
That only the finest and clearest remain,
Let it stand out of doors till a soul it receives
From the warm lazy sun loitering down through green leaves,
And you 'll find a choice nature, not wholly deserving
A name either English or Yankee, — just Irving.

"There goes, — but *stet nominis umbra*, — his name
You 'll be glad enough, some day or other, to claim,
And will all crowd about him and swear that you knew him
If some English critic should chance to review him.
The old *porcos ante ne projiciatis*
MARGARITAS, for him you have verified gratis;
What matters his name? Why, it may be Sylvester,
Judd, Junior, or Junius, Ulysses, or Nestor,
For aught *I* know or care; 't is enough that I look
On the author of 'Margaret,' the first Yankee book
With the *soul* of Down East in 't, and things farther East,
As far as the threshold of morning, at least,
Where awaits the fair dawn of the simple and true,
Of the day that comes slowly to make all things new.

'T has a smack of pine woods, of bare field and bleak hill,
Such as only the breed of the Mayflower could till;
The Puritan 's shown in it, tough to the core,
Such as prayed, smiting Agag on red Marston Moor:
With an unwilling humor, half choked by the drouth
In brown hollows about the inhospitable mouth;
With a soul full of poetry, though it has qualms
About finding a happiness out of the Psalms;
Full of tenderness, too, though it shrinks in the dark,
Hamadryad-like, under the coarse, shaggy bark;
That sees visions, knows wrestlings of God with the Will,
And has its own Sinais and thunderings still."

Here, "Forgive me, Apollo," I cried, "while I pour
My heart out to my birthplace: O loved more and more
Dear Baystate, from whose rocky bosom thy sons
Should suck milk, strong-will-giving, brave, such as runs
In the veins of old Greylock — who is it that dares
Call thee pedler, a soul wrapped in bank-books and shares?
It is false! She 's a Poet! I see, as I write,
Along the far railroad the steam-snake glide white,
The cataract-throb of her mill-hearts I hear,

The swift strokes of trip-hammers weary my ear,
Sledges ring upon anvils, through logs the saw screams,
Blocks swing to their place, beetles drive home the beams: —
It is songs such as these that she croons to the din
Of her fast-flying shuttles, year out and year in,
While from earth's farthest corner there comes not a breeze
But wafts her the buzz of her gold-gleaning bees:
What though those horn hands have as yet found small time
For painting and sculpture and music and rhyme?
These will come in due order; the need that pressed sorest
Was to vanquish the seasons, the ocean, the forest,
To bridle and harness the rivers, the steam,
Making those whirl her mill-wheels, this tug in her team,
To vassalize old tyrant Winter, and make
Him delve surlily for her on river and lake; —
When this New World was parted, she strove not to shirk
Her lot in the heirdom, the tough, silent Work,
The hero-share ever from Herakles down
To Odin, the Earth's iron sceptre and crown:
Yes, thou dear, noble Mother! if ever men's praise
Could be claimed for creating heroical lays,
Thou hast won it; if ever the laurel divine
Crowned the Maker and Builder, that glory is thine!
Thy songs are right epic, they tell how this rude

Rock-rib of our earth here was tamed and subdued;
Thou hast written them plain on the face of the planet
In brave, deathless letters of iron and granite;
Thou hast printed them deep for all time; they are set
From the same runic type-fount and alphabet
With thy stout Berkshire hills and the arms of thy Bay, —
They are staves from the burly old Mayflower lay.
If the drones of the Old World, in querulous ease,
Ask thy Art and thy Letters, point proudly to these,
Or, if they deny these are Letters and Art,
Toil on with the same old invincible heart;
Thou art rearing the pedestal broad-based and grand
Whereon the fair shapes of the Artist shall stand,
And creating, through labors undaunted and long,
The theme for all Sculpture and Painting and Song!

"But my good mother Baystate wants no praise of mine,
She learned from *her* mother a precept divine
About something that butters no parsnips, her *forte*
In another direction lies, work is her sport
(Though she 'll curtsey and set her cap straight, that she will,
If you talk about Plymouth and red Bunker's hill).

Dear, notable goodwife! by this time of night,
Her hearth is swept neatly, her fire burning bright,
And she sits in a chair (of home plan and make)
rocking,
Musing much, all the while, as she darns on a
stocking,
Whether turkeys will come pretty high next
Thanksgiving,
Whether flour 'll be so dear, for, as sure as she 's
living,
She will use rye-and-injun then, whether the pig
By this time ain't got pretty tolerable big,
And whether to sell it outright will be best,
Or to smoke hams and shoulders and salt down
the rest, —
At this minute, she 'd swop all my verses, ah,
cruel!
For the last patent stove that is saving of fuel;
So I 'll just let Apollo go on, for his phiz
Shows I 've kept him awaiting too long as it is."

"If our friend, there, who seems a reporter, is
done
With his burst of emotion, why, *I* will go on,"
Said Apollo; some smiled, and, indeed, I must
own
There was something sarcastic, perhaps, in his
tone; —

"There 's Holmes, who is matchless among you
for wit;
A Leyden-jar always full-charged, from which flit

The electrical tingles of hit after hit;
In long poems 't is painful sometimes, and invites
A thought of the way the new Telegraph writes,
Which pricks down its little sharp sentences spitefully
As if you got more than you 'd title to rightfully,
And you find yourself hoping its wild father Lightning
Would flame in for a second and give you a fright'ning.
He has perfect sway of what I call a sham metre,
But many admire it, the English pentameter,
And Campbell, I think, wrote most commonly worse,
With less nerve, swing, and fire in the same kind of verse,
Nor e'er achieved aught in 't so worthy of praise
As the tribute of Holmes to the grand *Marseillaise*.
You went crazy last year over Bulwer's New Timon; —
Why, if B., to the day of his dying, should rhyme on,
Heaping verses on verses and tomes upon tomes,
He could ne'er reach the best point and vigor of Holmes.
His are just the fine hands, too, to weave you a lyric
Full of fancy, fun, feeling, or spiced with satiric
In a measure so kindly, you doubt if the toes
That are trodden upon are your own or your foes'.

"There is Lowell, who 's striving Parnassus to climb
With a whole bale of *isms* tied together with rhyme,
He might get on alone, spite of brambles and boulders,
But he can't with that bundle he has on his shoulders,
The top of the hill he will ne'er come nigh reaching
Till he learns the distinction 'twixt singing and preaching;
His lyre has some chords that would ring pretty well,
But he 'd rather by half make a drum of the shell,
And rattle away till he 's old as Methusalem,
At the head of a march to the last new Jerusalem.

"There goes Halleck, whose Fanny 's a pseudo Don Juan,
With the wickedness out that gave salt to the true one,
He 's a wit, though, I hear, of the very first order,
And once made a pun on the words soft Recorder;
More than this, he 's a very great poet, I 'm told,
And has had his works published in crimson and gold,
With something they call 'Illustrations,' to wit,
Like those with which Chapman obscured Holy Writ,[1]
Which are said to illustrate, because, as I view it,
Like *lucus a non*, they precisely don't do it;

[1] (Cuts rightly called wooden, as all must admit.)

Let a man who can write what himself understands
Keep clear, if he can, of designing men's hands,
Who bury the sense, if there 's any worth having,
And then very honestly call it engraving.
But, to quit *badinage*, which there is n't much wit in,
Halleck 's better, I doubt not, than all he has written ;
In his verse a clear glimpse you will frequently find,
If not of a great, of a fortunate mind,
Which contrives to be true to its natural loves
In a world of back-offices, ledgers, and stoves.
When his heart breaks away from the brokers and banks,
And kneels in his own private shrine to give thanks,
There 's a genial manliness in him that earns
Our sincerest respect (read, for instance, his 'Burns '),
And we can't but regret (seek excuse where we may)
That so much of a man has been peddled away.

"But what 's that? a mass-meeting? No, there come in lots
The American Bulwers, Disraelis, and Scotts,
And in short the American everything elses,
Each charging the others with envies and jealousies ; —
By the way, 't is a fact that displays what profusions
Of all kinds of greatness bless free institutions,

That while the Old World has produced barely eight
Of such poets as all men agree to call great,
And of other great characters hardly a score
(One might safely say less than that rather than more),
With you every year a whole crop is begotten,
They 're as much of a staple as corn is, or cotton;
Why, there 's scarcely a huddle of log-huts and shanties
That has not brought forth its own Miltons and Dantes;
I myself know ten Byrons, one Coleridge, three Shelleys,
Two Raphaels, six Titians (I think), one Apelles,
Leonardos and Rubenses plenty as lichens,
One (but that one is plenty) American Dickens,
A whole flock of Lambs, any number of Tennysons, —
In short, if a man has the luck to have any sons,
He may feel pretty certain that one out of twain
Will be some very great person over again.
There is one inconvenience in all this, which lies
In the fact that by contrast we estimate size,[1]
And, where there are none except Titans, great stature
Is only the normal proceeding of nature.
What puff the strained sails of your praise will you furl at, if

[1] That is in most cases we do, but not all,
Past a doubt, there are men who are innately small,
Such as Blank, who, without being 'minished a tittle,
Might stand for a type of the Absolute Little.

The calmest degree that you know is superlative?
At Rome, all whom Charon took into his wherry must,
As a matter of course, be well *issimust* and *errimust*,
A Greek, too, could feel, while in that famous boat he tost,
That his friends would take care he was ιστοst and ωταοst,
And formerly we, as through graveyards we past,
Thought the world went from bad to worst fearfully fast;
Let us glance for a moment, 't is well worth the pains,
And note what an average graveyard contains;
There lie levellers levelled, duns done up themselves,
There are booksellers finally laid on their shelves,
Horizontally there lie upright politicians,
Dose-a-dose with their patients sleep faultless physicians,
There are slave-drivers quietly whipped under ground,
There bookbinders, done up in boards, are fast bound,
There card-players wait till the last trump be played,
There all the choice spirits get finally laid,
There the babe that 's unborn is supplied with a berth,
There men without legs get their six feet of earth,

There lawyers repose, each wrapped up in his case,
There seekers of office are sure of a place,
There defendant and plaintiff get equally cast,
There shoemakers quietly stick to the last,
There brokers at length become silent as stocks,
There stage-drivers sleep without quitting their box,
And so forth and so forth and so forth and so on,
With this kind of stuff one might endlessly go on;
To come to the point, I may safely assert you
Will find in each yard every cardinal virtue;[1]
Each has six truest patriots: four discoverers of ether,
Who never had thought on 't nor mentioned it either;
Ten poets, the greatest who ever wrote rhyme:
Two hundred and forty first men of their time:
One person whose portrait just gave the least hint
Its original had a most horrible squint:
One critic, most (what do they call it?) reflective,
Who never had used the phrase ob- or subjective:
Forty fathers of Freedom, of whom twenty bred
Their sons for the rice-swamps, at so much a head,
And their daughters for — faugh! thirty mothers of Gracchi:
Non-resistants who gave many a spiritual black-eye:
Eight true friends of their kind, one of whom was a jailer:
Four captains almost as astounding as Taylor:

[1] (And at this just conclusion will surely arrive,
That the goodness of earth is more dead than alive.)

Two dozen of Italy's exiles who shoot us his
Kaisership daily, stern pen-and-ink Brutuses,
Who, in Yankee back-parlors, with crucified smile,[1]
Mount serenely their country's funereal pile:
Ninety-nine Irish heroes, ferocious rebellers
'Gainst the Saxon in cis-marine garrets and cellars,
Who shake their dread fists o'er the sea and all that, —
As long as a copper drops into the hat:
Nine hundred Teutonic republicans stark
From Vaterland's battle just won — in the Park,
Who the happy profession of martyrdom take
Whenever it gives them a chance at a steak:
Sixty-two second Washingtons: two or three Jacksons:
And so many everythings-else that it racks one's
Poor memory too much to continue the list,
Especially now they no longer exist; —
I would merely observe that you 've taken to giving
The puffs that belong to the dead to the living,
And that somehow your trump-of-contemporary-doom's tones
Is tuned after old dedications and tomb-stones."

Here the critic came in and a thistle presented — [2]
From a frown to a smile the god's features relented,

[1] Not forgetting their tea and their toast, though, the while.

[2] Turn back now to page — goodness only knows what,
And take a fresh hold on the thread of my plot.

As he stared at his envoy, who, swelling with pride,
To the god's asking look, nothing daunted, replied, —
"You 're surprised, I suppose, I was absent so long,
But your godship respecting the lilies was wrong;
I hunted the garden from one end to t' other
And got no reward but vexation and bother,
Till, tossed out with weeds in a corner to wither,
This one lily I found and made haste to bring hither."

"Did he think I had given him a book to review?
I ought to have known what the fellow would do,"
Muttered Phœbus aside, "for a thistle will pass
Beyond doubt for the queen of all flowers with an ass;
He has chosen in just the same way as he 'd choose
His specimens out of the books he reviews;
And now, as this offers an excellent text,
I 'll give 'em some brief hints on criticism next."
So, musing a moment, he turned to the crowd,
And, clearing his voice, spoke as follows aloud: —

"My friends, in the happier days of the muse,
We were luckily free from such things as reviews;
Then naught came between with its fog to make clearer
The heart of the poet to that of his hearer;

Then the poet brought heaven to the people, and they
Felt that they, too, were poets in hearing his lay;
Then the poet was prophet, the past in his soul
Recreated the future, both parts of one whole;
Then for him there was nothing too great or too small,
For one natural deity sanctified all;
Then the bard owned no clipper and meter of moods
Save the spirit of silence that hovers and broods
O'er the seas and the mountains, the rivers and woods;
He asked not earth's verdict, forgetting the clods,
His soul soared and sang to an audience of gods;
'T was for them that he measured the thought and the line,
And shaped for their vision the perfect design,
With as glorious a foresight, a balance as true,
As swung out the worlds in the infinite blue;
Then a glory and greatness invested man's heart,
The universal, which now stands estranged and apart,
In the free individual moulded, was Art;
Then the forms of the Artist seemed thrilled with desire
For something as yet unattained, fuller, higher,
As once with her lips, lifted hands, and eyes listening,
And her whole upward soul in her countenance glistening,
Eurydice stood — like a beacon unfired,

Which, once touched with flame, will leap heav'n-
ward inspired —
And waited with answering kindle to mark
The first gleam of Orpheus that pained the red
Dark.
Then painting, song, sculpture did more than re-
lieve
The need that men feel to create and believe,
And as, in all beauty, who listens with love
Hears these words oft repeated — 'beyond and
above,'
So these seemed to be but the visible sign
Of the grasp of the soul after things more divine;
They were ladders the Artist erected to climb
O'er the narrow horizon of space and of time,
And we see there the footsteps by which men had
gained
To the one rapturous glimpse of the never-attained,
As shepherds could erst sometimes trace in the
sod
The last spurning print of a sky-cleaving god.

"But now, on the poet's dis-privacied moods
With *do this* and *do that* the pert critic intrudes;
While he thinks he 's been barely fulfilling his duty
To interpret 'twixt men and their own sense of
beauty,
And has striven, while others sought honor or pelf,
To make his kind happy as he was himself,
He finds he 's been guilty of horrid offences
In all kinds of moods, numbers, genders, and
tenses;

He 's been *ob* and *sub*jective, what Kettle calls Pot,
Precisely, at all events, what he ought not,
You have done this, says one judge; *done that*, says another;
You should have done this, grumbles one; *that*, says t' other;
Never mind what he touches, one shrieks out *Taboo!*
And while he is wondering what he shall do,
Since each suggests opposite topics for song,
They all shout together *you 're right!* and *you 're wrong!*

"Nature fits all her children with something to do,
He who would write and can't write can surely review,
Can set up a small booth as critic and sell us his
Petty conceit and his pettier jealousies;
Thus a lawyer's apprentice, just out of his teens,
Will do for the Jeffrey of six magazines;
Having read Johnson's lives of the poets half through,
There 's nothing on earth he 's not competent to;
He reviews with as much nonchalance as he whistles, —
He goes through a book and just picks out the thistles;
It matters not whether he blame or commend,
If he 's bad as a foe, he 's far worse as a friend:
Let an author but write what 's above his poor scope,

He goes to work gravely and twists up a rope,
And, inviting the world to see punishment done,
Hangs himself up to bleach in the wind and the sun;
'T is delightful to see, when a man comes along
Who has anything in him peculiar and strong,
Every cockboat that swims clear its fierce (pop) gundeck at him,
And make as he passes its ludicrous Peck at him —"

Here Miranda came up and began, "As to that —"
Apollo at once seized his gloves, cane, and hat,
And, seeing the place getting rapidly cleared,
I too snatched my notes and forthwith disappeared.

COMMEMORATION ODE

ODE RECITED AT THE HARVARD COMMEMORATION

JULY 21, 1865

INTRODUCTION

OF none of his poems did Lowell himself write more critically, and into none, perhaps, did he pour so much fervor in the composition. In a playful letter to Miss Norton, written in somewhat of a reaction four days after the delivery of the poem, he wrote: "Was I not so rapt with the fervor of conception as I have not been these ten years, losing my sleep, my appetite, and my flesh, those attributes to which I before alluded as nobly uniting us in a common nature with our kind? Did I not for two days exasperate everybody that came near me by reciting passages in order to try them on? Did I not even fall backward and downward to the old folly of hopeful youth, and think I had written something *really* good at last? And am I not now enduring those retributive dumps which ever follow such sinful exultations, the Erynnyes of Vanity? . . . Like a boy, I mistook my excitement for inspiration, and here I am in the mud. You see I am a little disappointed and a little few (*un petit peu*) vexed. I did *not* make the hit I expected, and am ashamed at having been again tempted into thinking I could write *poetry*, a delusion from which I have been tolerably free these dozen years." The next day in a postscript he added: "I have not got cool yet (I mean as to nerves), and lie awake at night thinking how much better my verses might have been, only I can't make 'em so." Twenty years later, in recalling the circumstances of composition, he wrote to Mr. Gilder: "The passage about Lin-

coln was not in the ode as originally recited, but added immediately after. . . . The ode itself was an improvisation. Two days before the Commemoration I had told my friend [F. J.] Child that it was impossible — that I was dull as a door-mat. But the next day something gave me a jog and the whole thing came out of me with a rush. I sat up all night writing it out clear, and took it on the morning of the day to Child. 'I have something, but don't yet know what it is, or whether it will do. Look at it and tell me.' He went a little way apart with it under an elm-tree in the College Yard. He read a passage here and there, brought it back to me and said: 'Do ? I should think so ! Don't you be scared.' And I was n't, but virtue enough had gone out of me to make me weak for a fortnight after. I was amazed at the praises I got. Trevelyan told me afterwards that he never could have carried through the abolition of purchase in the British Army but for the re-enforcement he got from that poem."

A few months after the delivery of the *Ode* the proposal to reprint it in *Harvard Memorial Biographies* led to a correspondence with the editor, Col. T. W. Higginson, in which some emendations and additions were proposed. "Your criticism," Lowell writes, "is perfectly just, and I am much obliged to you for it — though I might defend myself, I believe, by some constructions even looser in some of the Greek choruses. But, on the whole, where I have my choice I prefer to make sense. The fact is that the *Ode* was written at a heat — such a one, indeed, as leaves one colder than common afterwards — and I have hardly looked at it since. There is a horrible truth in the *litera scripta manet*, and the confounded things make mouths at us when we try to alter, but I think *this* may do: —

> 'Ere yet the sharp, decisive word
> Redden the cannon's lips, and while the sword.'
>
> (Stanza v.)

On looking farther, I find to my intense disgust a verse without a mate in the last stanza but one, and I must put in

a patch. If I had only kept my manuscript! We must read

> 'And bid her navies, that so lately hurled
> Their crashing battle, hold their thunders in,'

or else the poor 'world' just below will have no law of gravitation to hold itself up by. I know I had something better originally, but I can't get it back. *Item*, in the eighth please make this change: —

> 'Virtue treads paths that end not in the grave,
> But through those constellations go
> That shed celestial influence on the brave.
> If life were but to draw this dusty breath
> That doth our wits enslave,
> And with the crowd to hurry to and fro,
> Seeking we know not what, and finding death,
> These did unwisely; but if living be,
> As some are born to know,
> The power to ennoble, and inspire
> In other souls our brave desire
> For fruit, not leaves, of Time's immortal tree,
> These truly live, our thought's essential fire,
> And to the saner,' etc.

There! I won't open the book again, or I shall write you another ode instead of mending this. But in this latter passage the metre wanted limbering a little — it was *built* too much with blank-verse bricks — and I think I have bettered it, at least to the ear." The second only of these emendations was incorporated in the ode at some later date.

In writing some time afterward to J. B. Thayer, who had been raising some questions regarding the structure of the *Ode*, Lowell again recurred to the manner in which he had been possessed by the poem. "I am not sure," he writes, "if I understand what you say about the tenth strophe. You will observe that it leads naturally to the eleventh, and that I there justify a certain narrowness in it as an expression of the popular feeling as well as my own.

I confess I have never got over the feeling of wrath with which (just after the death of my nephew Willie) I read in an English paper that nothing was to be hoped of an army officered by tailors' apprentices and butcher-boys. The poem was written with a vehement speed, which I thought I had lost in the skirts of my professor's gown. Till within two days of the celebration I was hopelessly dumb, and then it all came with a rush, literally making me lean (*mi fece magro*) and so nervous that I was weeks in getting over it. I was longer in getting the new (eleventh) strophe to my mind than in writing the rest of the poem. In *that* I hardly changed a word, and it was so undeliberate that I did not find out till after it was printed that some of the verses lacked corresponding rhymes. . . . I doubt you are right in wishing it more historical. But then I could not have written it. I had put the ethical and political view so often in prose that I was weary of it. The motives of the war? I had impatiently argued them again and again — but for an ode they must be in the blood and not the memory. One of my great defects (I have always been conscious of it) is an impatience of mind which makes me contemptuously indifferent about arguing matters that have once become convictions."

Once more, in 1877, in writing to the same correspondent, he quotes a passage from a paper in the *Cornhill:* "Mr. Lowell's *Commemoration Ode* is a specimen of the formless poem of unequal lines and broken stanzas supposed to be in the manner of Pindar, but truly the descendant of our royalist poet's [Cowley] 'majestick numbers.'" In animadversion on this Lowell goes on: "Whatever my other shortcomings (and they are plenty, as none knows better than I), want of reflection is not one of them. The poems [this and Lowell's other odes] were all intended for public recitation. That was the first thing to be considered. I suppose my ear (from long and painful practice on Φ B K poems) has more technical experience in this than almost any. The least tedious measure is the rhymed heroic, but

this, too, palls unless relieved by passages of wit or even mere fun. A long series of uniform stanzas (I am always speaking of public recitation) with regularly recurring rhymes produces somnolence among the men and a desperate resort to their fans on the part of the women. No method has yet been invented by which the train of thought or feeling can be shunted off from the epical to the lyrical track. My ears have been jolted often enough over the sleepers on such occasions to know that. I know *something* (of course an American can't know much) about Pindar. But *his* odes had the advantage of being chanted. Now, my problem was to contrive a measure which should not be tedious by uniformity, which should vary with varying moods, in which the transitions (including those of the voice) should be managed without jar. I at first thought of mixed rhymed and blank verses of unequal measures, like those in the choruses of *Samson Agonistes*, which are in the main masterly. Of course Milton *deliberately* departed from that stricter form of the Greek Chorus to which it was bound quite as much (I suspect) by the law of its musical accompaniment as by any sense of symmetry. I wrote some stanzas of the *Commemoration Ode* on this theory at first, leaving some verses without a rhyme to match. But my ear was better pleased when the rhyme, coming at a longer interval, as a far-off echo rather than instant reverberation, produced the same effect almost, and yet was grateful by unexpectedly recalling an association and faint reminiscence of consonance."

COMMEMORATION ODE

I

WEAK-WINGED is song,
Nor aims at that clear-ethered height
Whither the brave deed climbs for light:
We seem to do them wrong,
Bringing our robin's-leaf to deck their hearse
Who in warm life-blood wrote their nobler verse,
Our trivial song to honor those who come
With ears attuned to strenuous trump and drum,
And shaped in squadron-strophes their desire,
Live battle-odes whose lines were steel and fire:
Yet sometimes feathered words are strong,
A gracious memory to buoy up and save
From Lethe's dreamless ooze, the common grave
Of the unventurous throng.

II

To-day our Reverend Mother welcomes back
Her wisest Scholars, those who understood
The deeper teaching of her mystic tome,
And offered their fresh lives to make it good:
No lore of Greece or Rome,
No science peddling with the names of things,
Or reading stars to find inglorious fates,
Can lift our life with wings
Far from Death's idle gulf that for the many waits,
And lengthen out our dates

With that clear fame whose memory sings
In manly hearts to come, and nerves them and dilates:
Nor such thy teaching, Mother of us all!
Not such the trumpet-call
Of thy diviner mood,
That could thy sons entice
From happy homes and toils, the fruitful nest
Of those half-virtues which the world calls best,
Into War's tumult rude;
But rather far that stern device
The sponsors chose that round thy cradle stood
In the dim, unventured wood,
The VERITAS that lurks beneath
The letter's unprolific sheath,
Life of whate'er makes life worth living,
Seed-grain of high emprise, immortal food,
One heavenly thing whereof earth hath the giving.

III

Many loved Truth, and lavished life's best oil
Amid the dust of books to find her,
Content at last, for guerdon of their toil,
With the cast mantle she hath left behind her.
Many in sad faith sought for her,
Many with crossed hands sighed for her;
But these, our brothers, fought for her,
At life's dear peril wrought for her,
So loved her that they died for her,
Tasting the raptured fleetness
Of her divine completeness:

Their higher instinct knew
Those love her best who to themselves are true,
And what they dare to dream of, dare to do;
They followed her and found her
Where all may hope to find,
Not in the ashes of the burnt-out mind,
But beautiful, with danger's sweetness round her.
Where faith made whole with deed
Breathes its awakening breath
Into the lifeless creed,
They saw her plumed and mailed,
With sweet, stern face unveiled,
And all-repaying eyes, look proud on them in death.

IV

Our slender life runs rippling by, and glides
Into the silent hollow of the past;
What is there that abides
To make the next age better for the last?
Is earth too poor to give us
Something to live for here that shall outlive us?
Some more substantial boon
Than such as flows and ebbs with Fortune's fickle moon?
The little that we see
From doubt is never free;
The little that we do
Is but half-nobly true;
With our laborious hiving
What men call treasure, and the gods call dross,
Life seems a jest of Fate's contriving,

Only secure in every one's conniving,
A long account of nothings paid with loss,
Where we poor puppets, jerked by unseen wires,
After our little hour of strut and rave,
With all our pasteboard passions and desires,
Loves, hates, ambitions, and immortal fires,
Are tossed pell-mell together in the grave.
But stay! no age was e'er degenerate,
Unless men held it at too cheap a rate,
For in our likeness still we shape our fate.
Ah, there is something here
Unfathomed by the cynic's sneer,
Something that gives our feeble light
A high immunity from Night,
Something that leaps life's narrow bars
To claim its birthright with the hosts of heaven;
A seed of sunshine that can leaven
Our earthly dulness with the beams of stars,
And glorify our clay
With light from fountains elder than the Day;
A conscience more divine than we,
A gladness fed with secret tears,
A vexing, forward-reaching sense
Of some more noble permanence;
A light across the sea,
Which haunts the soul and will not let it be,
Still beaconing from the heights of undegenerate years.

V

Whither leads the path
To ampler fates that leads?

Not down through flowery meads,
To reap an aftermath
Of youth's vainglorious weeds,
But up the steep, amid the wrath
And shock of deadly-hostile creeds,
Where the world's best hope and stay
By battle's flashes gropes a desperate way,
And every turf the fierce foot clings to bleeds.
Peace hath her not ignoble wreath,
Ere yet the sharp, decisive word
Light the black lips of cannon, and the sword
Dreams in its easeful sheath;
But some day the live coal behind the thought,
Whether from Baäl's stone obscene,
Or from the shrine serene
Of God's pure altar brought,
Bursts up in flame; the war of tongue and pen
Learns with what deadly purpose it was fraught,
And, helpless in the fiery passion caught,
Shakes all the pillared state with shock of men:
Some day the soft Ideal that we wooed
Confronts us fiercely, foe-beset, pursued,
And cries reproachful: "Was it, then, my praise,
And not myself was loved? Prove now thy truth;
I claim of thee the promise of thy youth;
Give me thy life, or cower in empty phrase,
The victim of thy genius, not its mate!"
Life may be given in many ways,
And loyalty to Truth be sealed
As bravely in the closet as the field,
So bountiful is Fate;
But then to stand beside her,
When craven churls deride her,

To front a lie in arms and not to yield,
This shows, methinks, God's plan
And measure of a stalwart man,
Limbed like the old heroic breeds,
Who stands self-poised on manhood's solid earth,
Not forced to frame excuses for his birth,
Fed from within with all the strength he needs.

VI

Such was he, our Martyr-Chief,
Whom late the Nation he had led,
With ashes on her head,
Wept with the passion of an angry grief:
Forgive me, if from present things I turn
To speak what in my heart will beat and burn,
And hang my wreath on his world-honored urn.
Nature, they say, doth dote,
And cannot make a man
Save on some worn-out plan,
Repeating us by rote:
For him her Old-World moulds aside she threw,
And, choosing sweet clay from the breast
Of the unexhausted West,
With stuff untainted shaped a hero new,
Wise, steadfast in the strength of God, and true.
How beautiful to see
Once more a shepherd of mankind indeed,
Who loved his charge, but never loved to lead;
One whose meek flock the people joyed to be,
Not lured by any cheat of birth,
But by his clear-grained human worth,
And brave old wisdom of sincerity!

They knew that outward grace is dust;
They could not choose but trust
In that sure-footed mind's unfaltering skill,
And supple-tempered will
That bent like perfect steel to spring again and thrust.
His was no lonely mountain-peak of mind,
Thrusting to thin air o'er our cloudy bars,
A sea-mark now, now lost in vapors blind;
Broad prairie rather, genial, level-lined,
Fruitful and friendly for all human kind,
Yet also nigh to heaven and loved of loftiest stars.
Nothing of Europe here,
Or, then, of Europe fronting mornward still,
Ere any names of Serf and Peer
Could Nature's equal scheme deface
And thwart her genial will;
Here was a type of the true elder race,
And one of Plutarch's men talked with us face to face.
I praise him not; it were too late;
And some innative weakness there must be
In him who condescends to victory
Such as the Present gives, and cannot wait,
Safe in himself as in a fate.
So always firmly he:
He knew to bide his time,
And can his fame abide,
Still patient in his simple faith sublime,
Till the wise years decide.
Great captains, with their guns and drums,
Disturb our judgment for the hour,

But at last silence comes ;
These all are gone, and, standing like a tower,
Our children shall behold his fame.
The kindly-earnest, brave, foreseeing man,
Sagacious, patient, dreading praise, not blame,
New birth of our new soil, the first American.

VII

Long as man's hope insatiate can discern
Or only guess some more inspiring goal
Outside of Self, enduring as the pole,
Along whose course the flying axles burn
Of spirits bravely-pitched, earth's manlier brood;
Long as below we cannot find
The meed that stills the inexorable mind;
So long this faith to some ideal Good,
Under whatever mortal names it masks,
Freedom, Law, Country, this ethereal mood
That thanks the Fates for their severer tasks,
Feeling its challenged pulses leap,
While others skulk in subterfuges cheap,
And, set in Danger's van, has all the boon it asks,
Shall win man's praise and woman's love,
Shall be a wisdom that we set above
All other skills and gifts to culture dear,
A virtue round whose forehead we inwreathe
Laurels that with a living passion breathe
When other crowns grow, while we twine them, sear.
What brings us thronging these high rites to pay,
And seal these hours the noblest of our year,
Save that our brothers found this better way?

VIII

We sit here in the Promised Land
That flows with Freedom's honey and milk;
But 't was they won it, sword in hand,
Making the nettle danger soft for us as silk.
We welcome back our bravest and our best; —
Ah me! not all! some come not with the rest,
Who went forth brave and bright as any here!
I strive to mix some gladness with my strain,
But the sad strings complain,
And will not please the ear:
I sweep them for a pæan, but they wane
Again and yet again
Into a dirge, and die away, in pain.
In these brave ranks I only see the gaps,
Thinking of dear ones whom the dumb turf wraps,
Dark to the triumph which they died to gain:
Fitlier may others greet the living,
For me the past is unforgiving;
I with uncovered head
Salute the sacred dead,
Who went, and who return not. — Say not so!
'T is not the grapes of Canaan that repay,
But the high faith that failed not by the way;
Virtue treads paths that end not in the grave;
No bar of endless night exiles the brave;
And to the saner mind
We rather seem the dead that stayed behind.
Blow, trumpets, all your exultations blow!
For never shall their aureoled presence lack:
I see them muster in a gleaming row,

With ever-youthful brows that nobler show;
We find in our dull road their shining track;
In every nobler mood
We feel the orient of their spirit glow,
Part of our life's unalterable good,
Of all our saintlier aspiration;
They come transfigured back,
Secure from change in their high-hearted ways,
Beautiful evermore, and with the rays
Of morn on their white Shields of Expectation!

IX

But is there hope to save
Even this ethereal essence from the grave?
What ever 'scaped Oblivion's subtle wrong
Save a few clarion names, or golden threads of song?
Before my musing eye
The mighty ones of old sweep by,
Disvoicëd now and insubstantial things,
As noisy once as we; poor ghosts of kings,
Shadows of empire wholly gone to dust,
And many races, nameless long ago,
To darkness driven by that imperious gust
Of ever-rushing Time that here doth blow:
O visionary world, condition strange,
Where naught abiding is but only Change,
Where the deep-bolted stars themselves still shift and range!
Shall we to more continuance make pretence?
Renown builds tombs; a life-estate is Wit;
And, bit by bit,

The cunning years steal all from us but woe;
Leaves are we, whose decays no harvest sow.
But, when we vanish hence,
Shall they lie forceless in the dark below,
Save to make green their little length of sods,
Or deepen pansies for a year or two,
Who now to us are shining-sweet as gods?
Was dying all they had the skill to do?
That were not fruitless: but the Soul resents
Such short-lived service, as if blind events
Ruled without her, or earth could so endure;
She claims a more divine investiture
Of longer tenure than Fame's airy rents;
Whate'er she touches doth her nature share;
Her inspiration haunts the ennobled air,
Gives eyes to mountains blind,
Ears to the deaf earth, voices to the wind,
And her clear trump sings succor everywhere
By lonely bivouacs to the wakeful mind;
For soul inherits all that soul could dare:
Yea, Manhood hath a wider span
And larger privilege of life than man.
The single deed, the private sacrifice,
So radiant now through proudly-hidden tears,
Is covered up erelong from mortal eyes
With thoughtless drift of the deciduous years;
But that high privilege that makes all men peers,
That leap of heart whereby a people rise
Up to a noble anger's height,
And, flamed on by the Fates, not shrink, but grow more bright,

That swift validity in noble veins,
Of choosing danger and disdaining shame,
Of being set on flame
By the pure fire that flies all contact base
But wraps its chosen with angelic might,
These are imperishable gains,
Sure as the sun, medicinal as light,
These hold great futures in their lusty reins
And certify to earth a new imperial race.

X

Who now shall sneer?
Who dare again to say we trace
Our lines to a plebeian race?
Roundhead and Cavalier!
Dumb are those names erewhile in battle loud;
Dream-footed as the shadow of a cloud,
They flit across the ear:
That is best blood that hath most iron in 't,
To edge resolve with, pouring without stint
For what makes manhood dear.
Tell us not of Plantagenets,
Hapsburgs, and Guelfs, whose thin bloods crawl
Down from some victor in a border-brawl!
How poor their outworn coronets,
Matched with one leaf of that plain civic wreath
Our brave for honor's blazon shall bequeath,
Through whose desert a rescued Nation sets
Her heel on treason, and the trumpet hears
Shout victory, tingling Europe's sullen ears
With vain resentments and more vain regrets!

XI

Not in anger, not in pride,
Pure from passion's mixture rude
Ever to base earth allied,
But with far-heard gratitude,
Still with heart and voice renewed,
To heroes living and dear martyrs dead,
The strain should close that consecrates our brave.
Lift the heart and lift the head!
Lofty be its mood and grave,
Not without a martial ring,
Not without a prouder tread
And a peal of exultation:
Little right has he to sing
Through whose heart in such an hour
Beats no march of conscious power,
Sweeps no tumult of elation!
'T is no Man we celebrate,
By his country's victories great,
A hero half, and half the whim of Fate,
But the pith and marrow of a Nation
Drawing force from all her men,
Highest, humblest, weakest, all,
For her time of need, and then
Pulsing it again through them,
Till the basest can no longer cower,
Feeling his soul spring up divinely tall,
Touched but in passing by her mantle-hem.
Come back, then, noble pride, for 't is her dower!
How could poet ever tower,

If his passions, hopes, and fears,
If his triumphs and his tears,
Kept not measure with his people?
Boom, cannon, boom to all the winds and waves!
Clash out, glad bells, from every rocking steeple!
Banners, adance with triumph, bend your staves!
And from every mountain-peak
Let beacon-fire to answering beacon speak,
Katahdin tell Monadnock, Whiteface he,
And so leap on in light from sea to sea,
Till the glad news be sent
Across a kindling continent,
Making earth feel more firm and air breathe braver:
"Be proud! for she is saved, and all have helped to save her!
She that lifts up the manhood of the poor,
She of the open soul and open door,
With room about her hearth for all mankind!
The fire is dreadful in her eyes no more;
From her bold front the helm she doth unbind,
Sends all her handmaid armies back to spin,
And bids her navies, that so lately hurled
Their crashing battle, hold their thunders in,
Swimming like birds of calm along the unharmful shore.
No challenge sends she to the elder world,
That looked askance and hated; a light scorn
Plays o'er her mouth, as round her mighty knees

She calls her children back, and waits the morn
Of nobler day, enthroned between her subject seas."

XII

Bow down, dear Land, for thou hast found release!
Thy God, in these distempered days,
Hath taught thee the sure wisdom of His ways,
And through thine enemies hath wrought thy peace!
Bow down in prayer and praise!
No poorest in thy borders but may now
Lift to the juster skies a man's enfranchised brow.
O Beautiful! my Country! ours once more!
Smoothing thy gold of war-dishevelled hair
O'er such sweet brows as never other wore,
And letting thy set lips,
Freed from wrath's pale eclipse,
The rosy edges of their smile lay bare,
What words divine of lover or of poet
Could tell our love and make thee know it,
Among the Nations bright beyond compare?
What were our lives without thee?
What all our lives to save thee?
We reck not what we gave thee;
We will not dare to doubt thee,
But ask whatever else, and we will dare!

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